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A Winter Landscape

From a Painting by Hobart Nichols

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JANUARY, 1930

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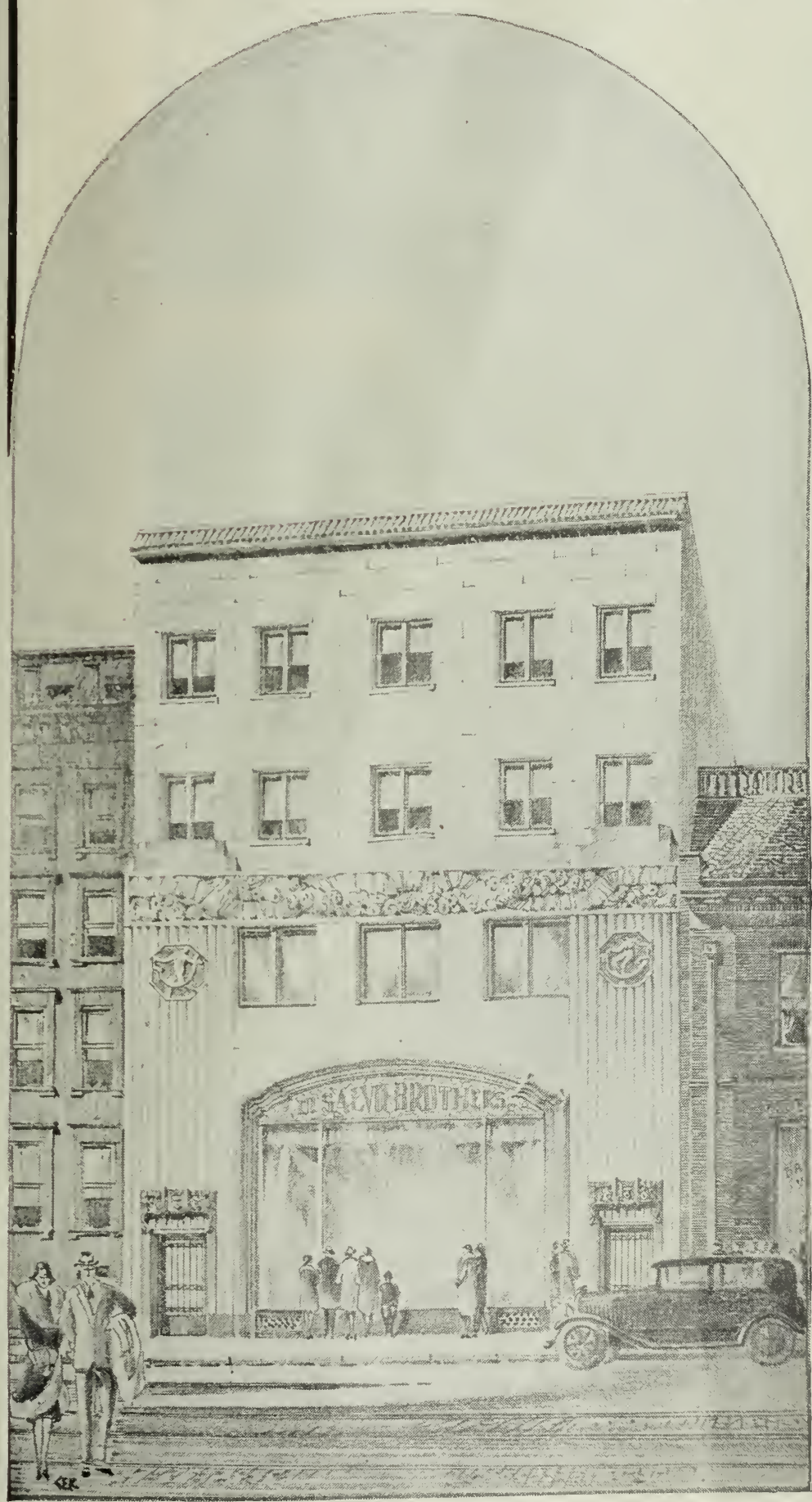

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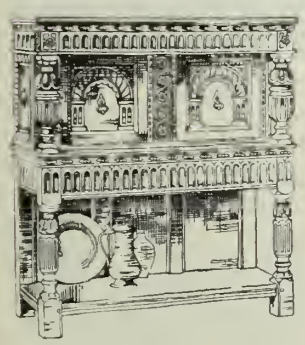

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Like other furniture forms the chair followed a regular evolutionary course. About 1660, in the time of Charles II, the crude forms used before that date gave way to chairs with caned seats and backs. The most common decorative motifs were the Tudor rose and cherubin and the barley twist for legs and uprights. Caning was discarded during the reign of William and Mary, when chairs had heavily carved backs and cupola legs.

Chairs as we best know them today developed during the period of Queen Anne. They were much lighter than any formerly used and very simple in design with little carving. The plain spoon or fiddle shaped splat was used in the back; the legs were cabriole with club feet and carved escallop shell motif. They were executed in veneered or solid walnut wood. About 1720, the ball-and-claw foot and Acanthus leaf decoration were introduced. Figure 1 shows a typical Queen Anne chair with fiddle back, balloon seat, cabriole legs, carved hip decorated with scallop shell and club foot. The chair is executed in walnut, veneered.

With the Mask period we find chairs carved with eagle heads, lion heads, and human heads. The lion's claw foot and occasionally the dolphin head were also used. Contemporaneous with this type of chair were the creations of Wm. Kent, chairs heavily carved and usually gilded.

As in other types of furniture chairs reached the peak of design with Chippendale. He introduced the pierced splat which became an outstanding characteristic of his work and which attained its loveliest expression in the famous "ribbon-back" design. Chippendale, himself, did not actually illustrate the ball-and-claw foot in his Directoire, but specialized in the curled French toe on the popular cabriole leg. The chair illustrated in Figure 2 is typical of the Chippendale period in the use of the pierced interlaced splat, carved back frame, cabriole leg carved with Acanthus leaf on the knee, ball-and-claw foot and carved seat rail. Chippendale also made great use of the Acanthus and Cabochon leaf, gadrooned seat rails and carving of the Chinese type. In fact many of Chippendale's chairs show strong Chinese, as well as French and Gothic influence. The square straight leg was also introduced at this time, often being moulded and carved in the better type of chair. Chippendale's chairs are almost always in mahogany.

Figure—2

Figure—5

Figure—1

The designs of the Adam Brothers were often intrusted to Chippendale for execution, and we find many chairs showing motifs typical of both periods. Figure 3 is an example of this mixture of style, showing the square moulded leg and back frame, made familiar by Chippendale, decorated with the lyre and medallions typical of the Adams. F. S. Robinson in "English Furniture" speaking of this chair says, "The type of back is typically Chippendalean in shape, and it seems probable that the lyre back is due to the Adam Brothers." French influence was strongly felt in England at this period and many of the Adam designs are so strongly French in feeling as to be undistinguishable from actual French pieces of the time.

The designs of Hepplewhite were likewise strongly influenced by the French, yet never lost the English feeling. The wheel back, heart back, and shield back chairs that he created had a lightness and grace unknown to the chairs of the previous periods. Serpentine and saddle seats added to this impression as did the slender, tapering, fluted legs that often ended in spade toes. This lightness and grace is particularly well shown in the shield-back Hepplewhite chair illustrated in Figure 4. Hepplewhite also frequently used the delicate French cabriole leg. His most familiar decorative motifs were honeysuckle, wheat husks, and the famous, Prince of Wales feathers.

Sheraton returned to the simplicity of the square back chair but in a much more delicate form. He carried the grace and delicacy of Hepplewhite even further especially in his chair legs. He was the first to use the concave leg, generally credited in this country to Duncan Phyfe. The vase was a frequent decorative motif, often incorporated in the backs of his chairs. The lyre back was also used. The small Sheraton chair illustrated in Figure 5 has reeded arms and reeded tapering legs and top rail inlaid in the center with satinwood. It is a typical "Sheraton piece."

Figure—3

With the passing of these great craftsmen, furniture designing lapsed into a period of stagnation and no original designs of artistic worth were created. It is for this reason that the modern home turns so largely to the 18th Century designs to secure really beautiful furniture. Those who desire to create English interiors of the 17th or 18th Centuries are invited to inspect the collection of English antique furniture, paintings, mirrors, china and silver shown by Lewis, Son & Munves, Inc.

Figure—4

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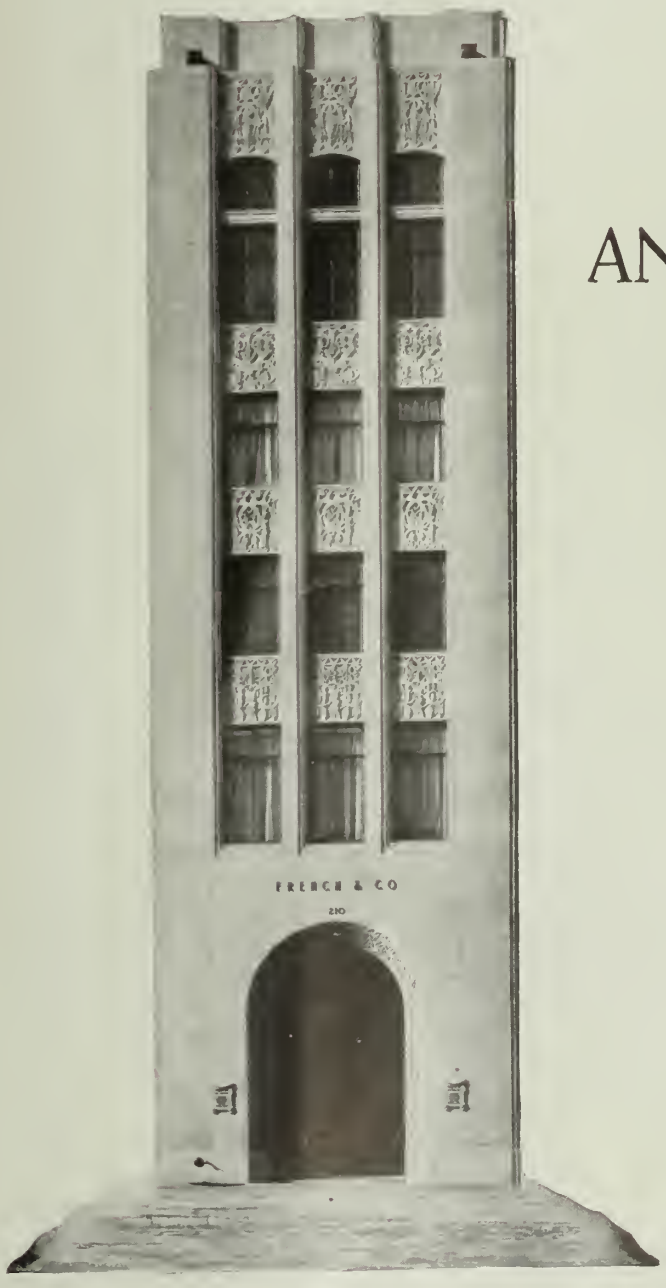

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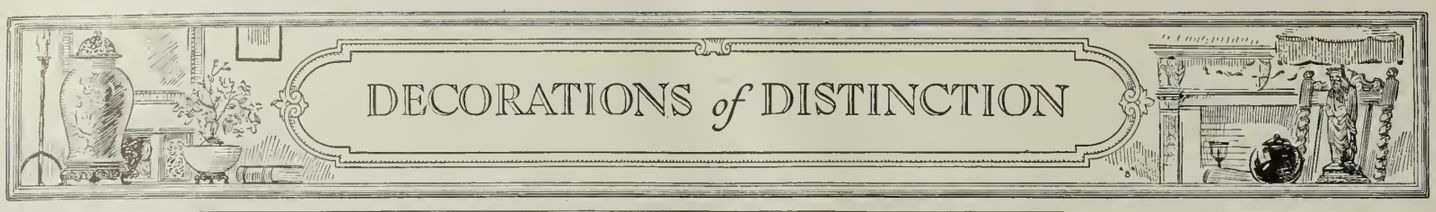

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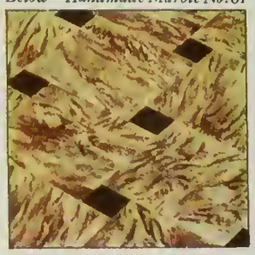

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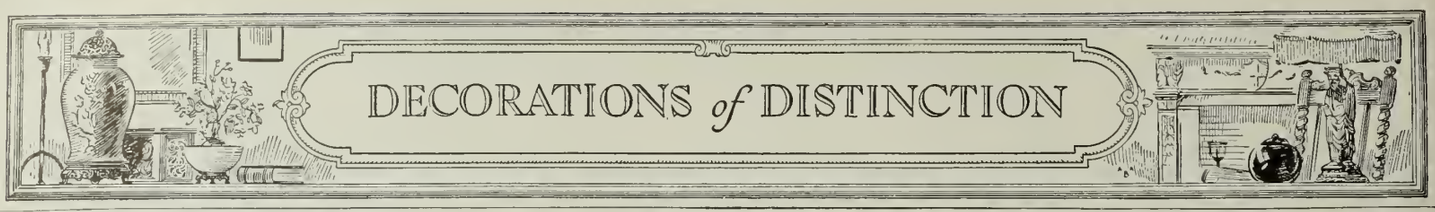

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Above—Hand-wrought iron fire screen of unusual delicacy. Copyrighted by Edmund Schulte-Beckum

Below—Unfinished wood used in modernistic screen and angular telephone stand. Courtesy Hearthstone Furniture Co.

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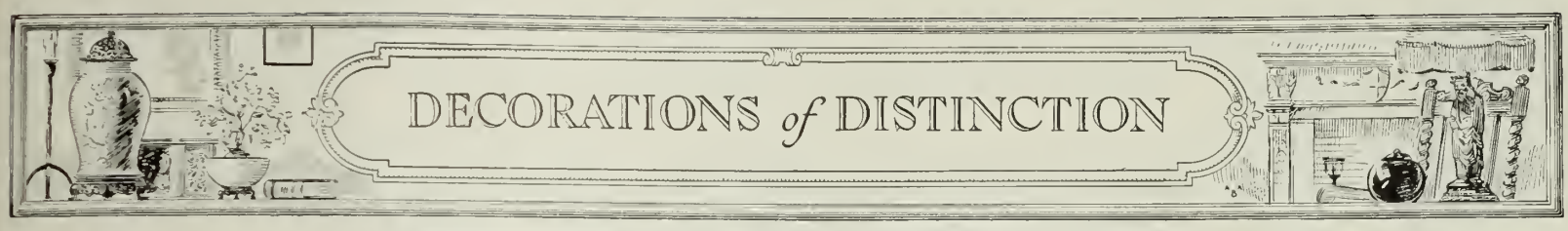

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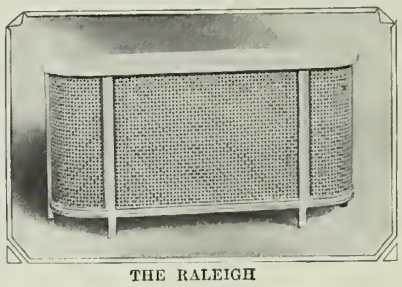

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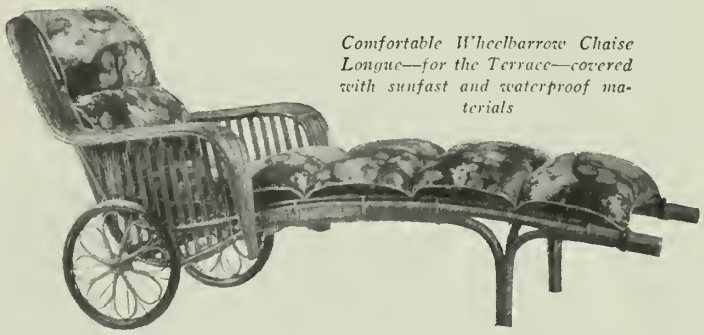

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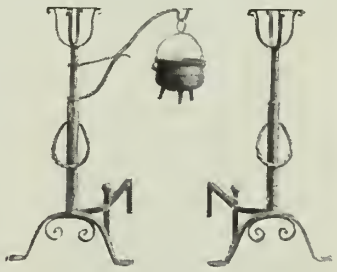

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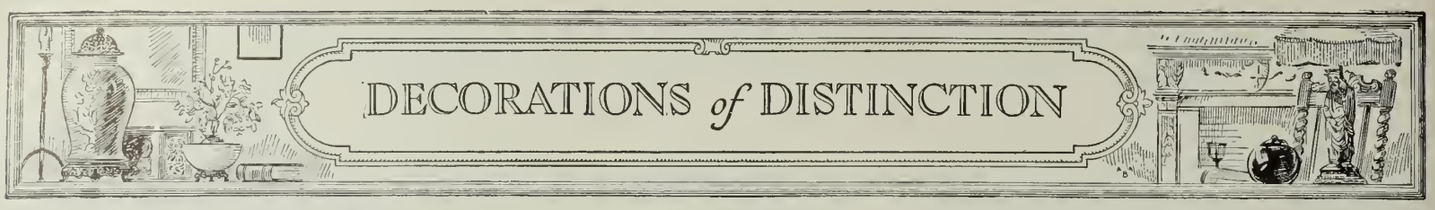

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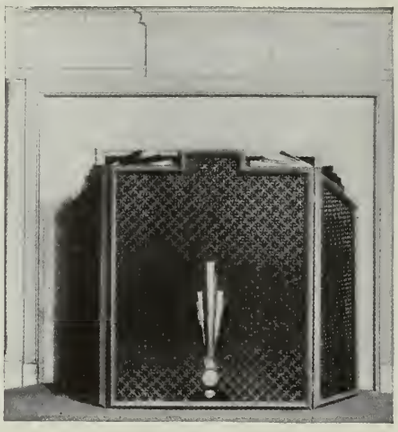

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Alabaster lamp with parchment shade. Reproduction Pompeian vase. Courtesy George W. Funk

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While making an important feature of Spanish and Italian antique furniture, George W. Funk has by no means overlooked the value of good reproductions as is demonstrated in some quite remarkable chairs and in the ornamental reproductions of Pompeian bronzes. With these are also included a variety of alabaster lamps; Spanish pottery jars and flower pots in brilliant coloring; Carrara marble garden furniture and beautiful hand-woven velvets and damasks for hangings.

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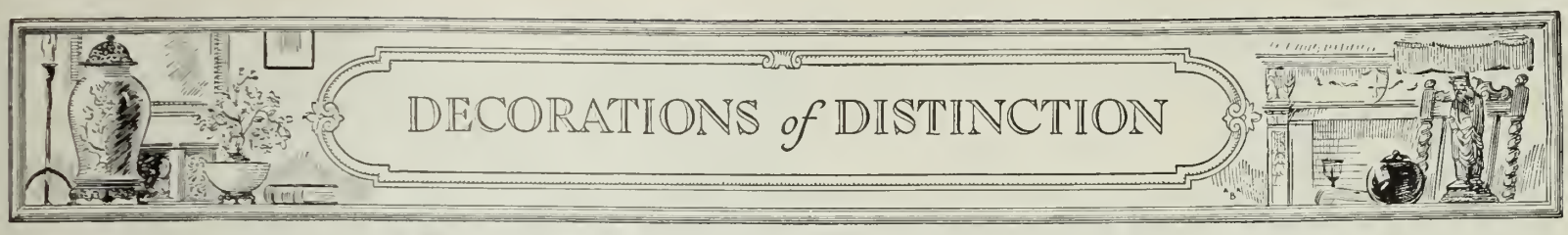

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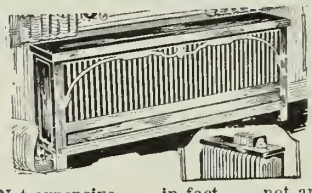

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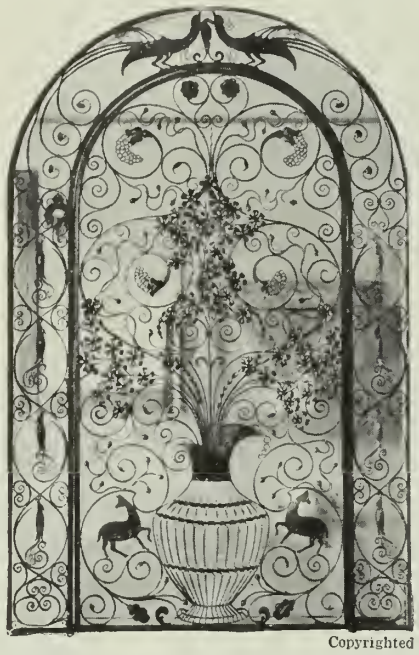

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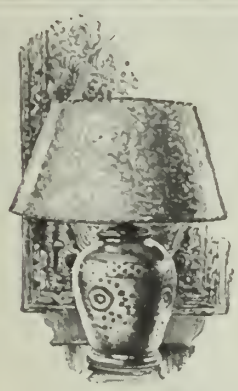

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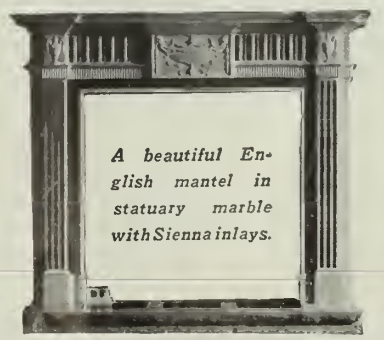

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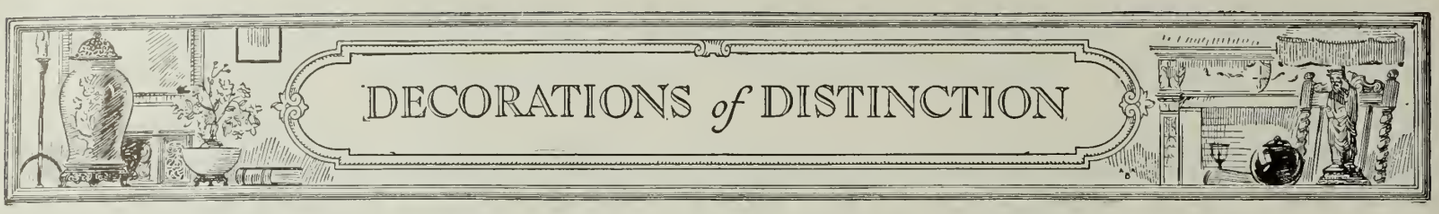

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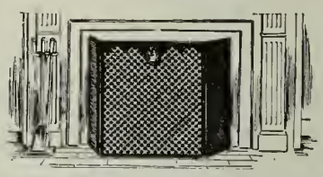

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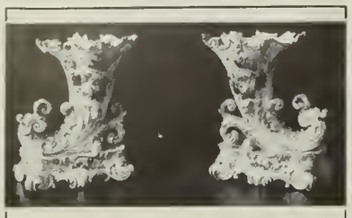

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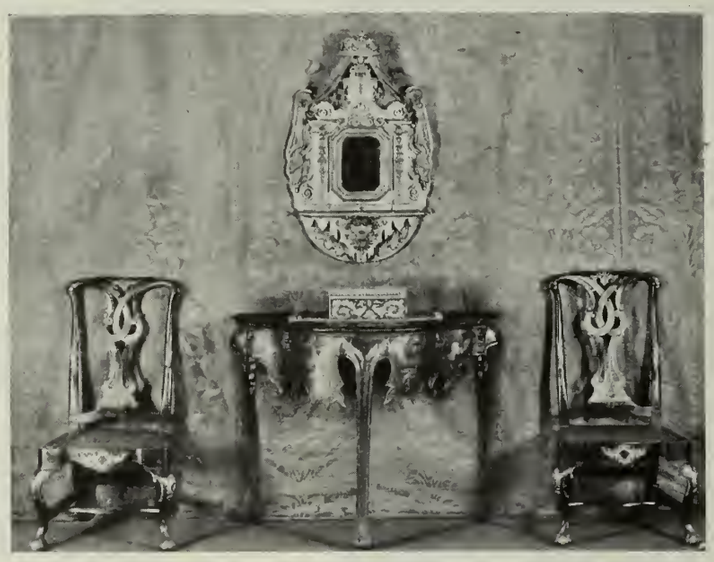

Pair of Spanish chairs in the Chippendale style and an early 18th Century console table and mirror in walnut and gilt. Courtesy New York Galleries

THAT Oriental influence so characteristic of Spanish crafts in the earlier history of that country gradually gave place to those imported from other European countries, after the end of the 17th Century. This is especially noticeable in the furniture, which in the 18th Century began to assume the contemporary shapes and forms of France and of England. The inspiration derived from the English designs is apparent in the group shown here from the New York Galleries. The chairs have the interlaced pierced backsplats typical of Chippendale, and the cabriole legs, if somewhat more robust than the English, are none the less copied from the styles of that country. The console table also shows the same influence though the elaborate frieze is rather typical of Spanish traditions than of the English. The beautiful mirror above the table is carved with a canopy of drapery surmounted by a crown, the frame being gilded and painted.

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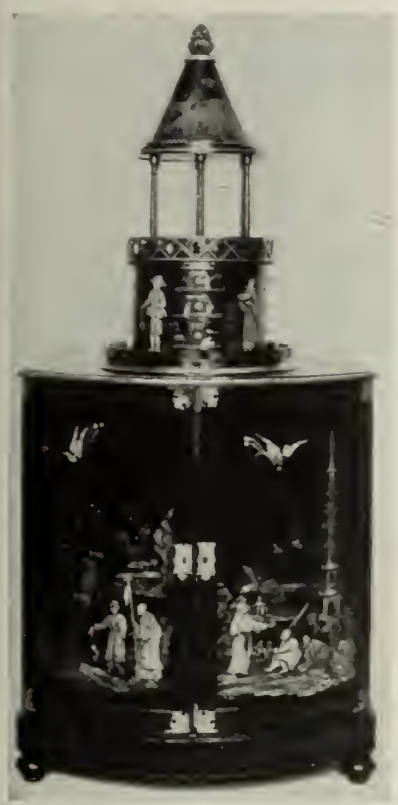

Small Chinese lacquer cabinet decorated with Oriental figures and scenery. Courtesy Schmitt Bros.

ish silver reach America, so that the inkstand or standish recently brought here by Crichton & Co. is of unusual interest. It has the canoe shaped stand with a pierced gallery, otherwise it is severely simple in form. There are three cylindrical silver boxes, one being the inkholder, another for the quill pens and the center one the wafer box, above which is a bell, the bell serving for a cover to the box though intended as a means of summoning a servant when a letter was ready to be dispatched. It is one of the regrets known to collectors of early European silver that there is such a dearth of examples to represent the art of the Spanish silversmiths. Although, as would be natural in view of the former wealth of Spain, large quantities of silver were wrought there, that country later experienced enormous losses of these treasures. So great in fact that little or nothing remains even of the great amount of Royal silver made for the palaces at the time of Ferdinand and Isabella.

No article offers a finer medium as a spot of color in a room than a piece of finely lacquered furniture. Nor need it necessarily be one of the reds, yellows or other brighter ground tones; black lacquer is equally suitable because of the quaint decorative panels which the Oriental mind conceived and added in gilt to the black. An excellent example of this Oriental work is illustrated here in the small cabinet from Schmitt Bros. The skill of the artist is plainly shown in the small figures and scenery of the lower cupboard doors as well as in those of the ornamental canopy above.

Staffordshire dogs and interesting examples of silver resist and pink lustre. Courtesy Lans

The architectural buildings are also depicted with a careful attention to detail and the artistry exhibits the more advanced technique of the Eastern lacquer work, when compared to those executed in the European countries.

Those of us who are interested in old pottery figures and like objects, enjoy the advantage of collecting examples and placing them in different rooms of our homes as decorations. These pottery pieces are quite distinct from the more elaborate porcelain and were the work of the smaller factories in Staffordshire. The figures made by the less skilful craftsmen are

French provincial ladder-back settee with rush seat, similar to the American wagon-seats, Courtesy Helen Pascal

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OLD ARTS

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remarkably appropriate to rooms in the manner of early American homes especially on the mantel shelf over an open fireplace. Graceful greyhounds and woolly poodles similar to those illustrated from Lans, are among the many types of dogs still obtainable, for the Staffordshire potter, like the Yorkshire miner, regarded his dog as of superior importance to any other member of his "family".

It is often remarked that a likeness exists between certain articles of early American furniture and those which are finding their way here from provincial France. An example of this is shown here in the three chair-back settee with the rush seat, imported by Helen Pascal. This is in every way like the old wagon seat which to the early settlers was a comfortable seat when driving to a neighbouring town and when they returned home was lifted into the house. Both are of the simplest construction and both are equally appropriate in any room furnished in the Colonial style. All English early 18th Century furniture demonstrates the disappearance of the former straight forms and the coming of the more graceful curves, but none to a greater extent than the chairs. The one illustrated from the shop of William Needham allows us to see the finer shapes of that period. It retains the hoop-back as well as the plain vase splat of the Queen Anne reign while the cabriole legs are unusually well fashioned and carved. It has the shaped lift-out seat fitted into a deep frame, the claw-and-ball feet being of the type with the bold knuckle claw.

An early 18th Century hoop-back chair with plain vase splat and cabriole legs. Courtesy Needham

Early Italian refectory table, the top being of one piece of walnut over twelve feet long. Courtesy L. G. Pacciarella

One of the end trestles to the Italian table shown above

A walnut table with a top more than twelve feet long and two feet wide is rarely seen today. We saw one in the shop of Luigi G. Pacciarella and he allowed us to have the photograph which is reproduced here. It was recently brought from Italy and exemplifies the sturdy if simple construction of early Italian furniture. It also reveals that there was no dearth of walnut at the time it was made, the stretcher extending between the two trestle supports as well as the trestles and floor rests all being of that now rare wood. Two views of this table are shown and it can be seen from the one of the full length that the under edge of the top and of the stretcher are beveled. The diners sat on this side, the table being placed parallel to a wall and benches between table and wall.

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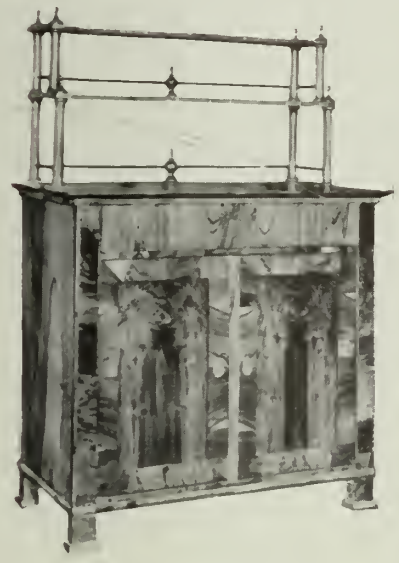

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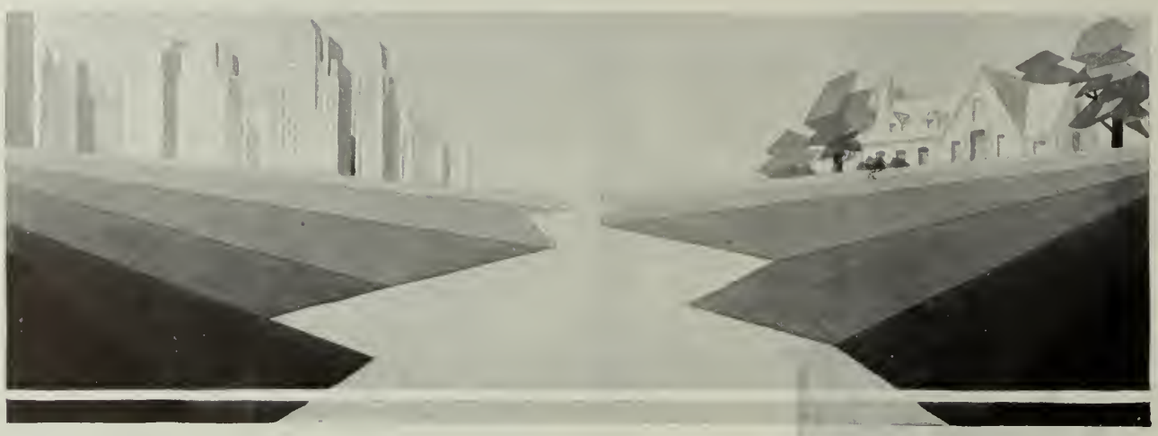

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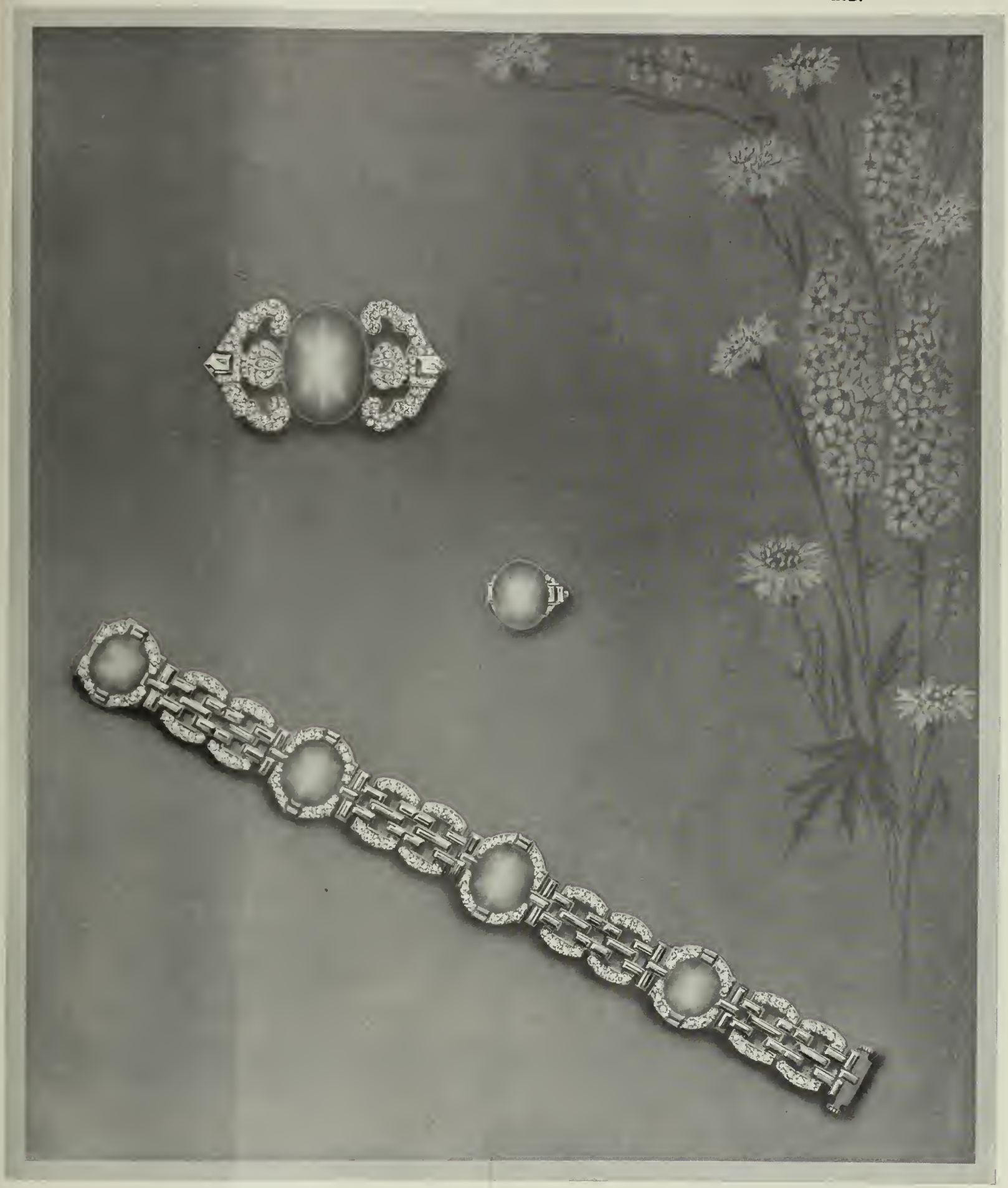

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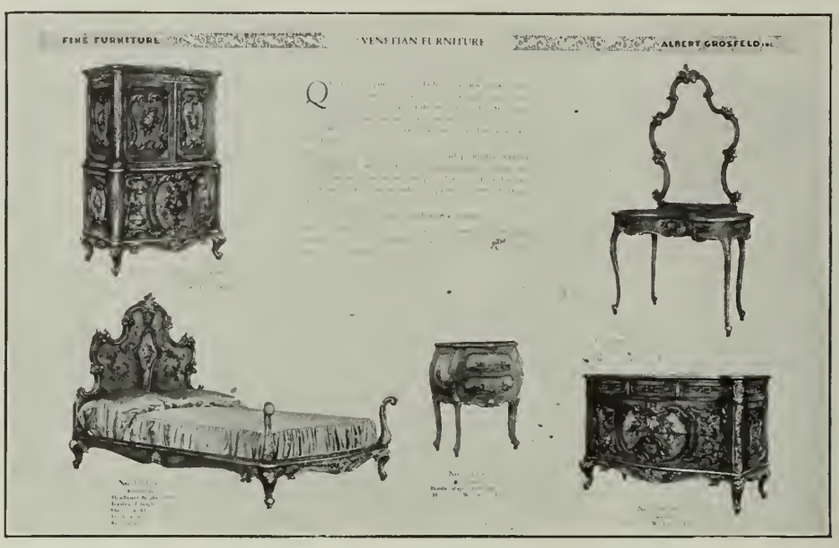

THE beauty and graciousness that it is possible to attain in bedroom and boudoir furniture is suggested by the illustrated page of our catalogue. The suite shown is of Venetian design, hand-carved and hand-decorated in green and parchment shades. It is typical of the distinction and charm that Grosfeld furniture embodies whether it be exact and authentic copies of old pieces or modern designs.

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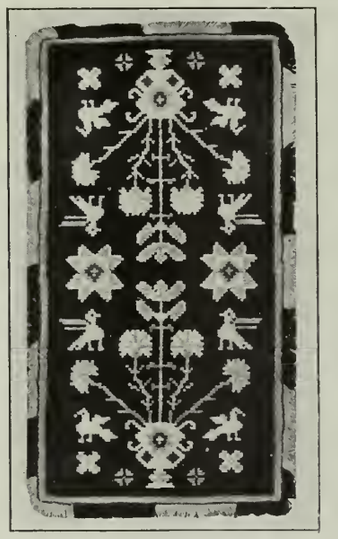

Hand tufted, knotted and tapestry rugs. Picture shows one of the Alpujarra variety.

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THE fine Bedroom and Boudoir furniture which is on exhibition in the Galleries of the Decorators Furniture Co., in New York City, has been designed with a view to giving Interior Decorators the opportunity to secure that graceful charm and exquisite beauty for which they are constantly striving and which is so elusive.

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Venice Through American Eyes

St. Mark's, Venice, etching by Frank Duveneck, American artist, born in Covington, Kentucky (1848-1919), pupil in Munich of Chase, Shirlaw and other Americans. He worked and taught in France and Italy, then settled in Cincinnati. Famous for his masterful portraiture and technical skill. Courtesy M. Knoedler & Co.

Arts & Decoration
Architecture, Decoration, Gardens, Travel, Theatre, Books
VOLUME XXXII January, 1930 NUMBER 3

There Are Artist World-Travelers

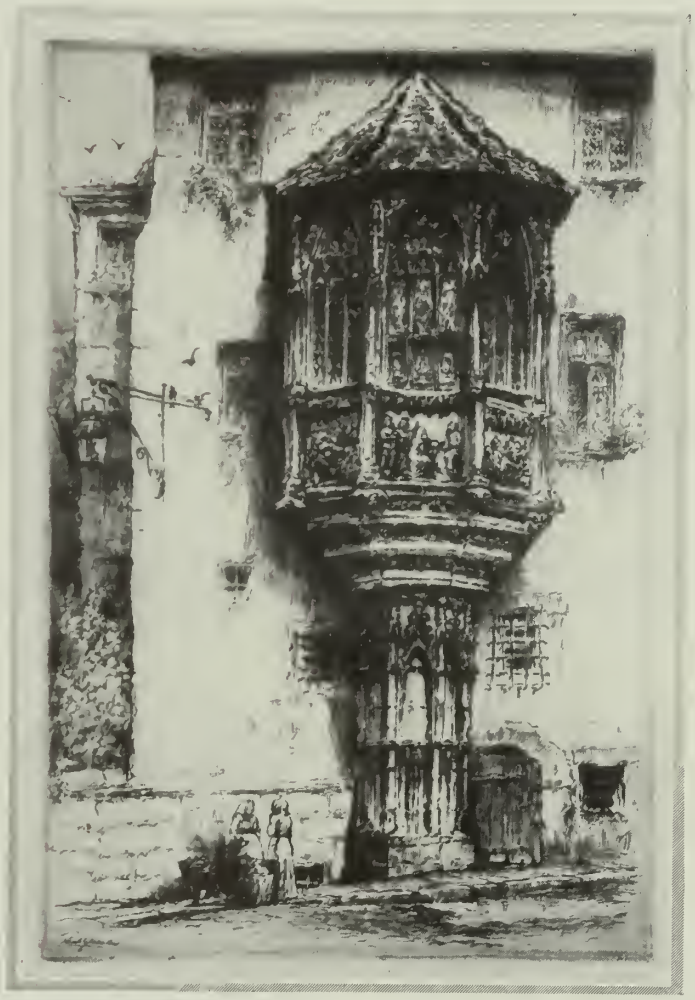
Their Eternal Search for Beauty—Its Inspiration on Every Trail. Travel Regulates Imagination by Reality

By HENRY WELLINGTON WACK, F. R. G. S.

WE are in the presence of a devilish temptation—not to write about the world at all; but to dwell on the talented travelers whose art adorns these pages. Having been cuffed and cussed in American and foreign studios in our sketchy youth, we harbor a constant inclination to acclaim the works of American artists, dead and alive. While it may be trite to say that many living American artists are dead—it is no less a fact that the American public seems to prefer them dead—if we are to discover the public's intention toward pictorial art by its neglect of the artist.

Some day all America will awaken to the practical fact that art, in its broadest aspect and sanest expression, is as essential to human life as its direst necessity from day to day. The artist with a rational talent will then find honor, thrift and popularity even in his own country.

The artists whose etchings illustrate our travel editorial, would not, but for their habits of travel, have produced the number, nor the high quality, of works accredited to them. It is a constant desire to view other lands and study other peoples that makes every enterprising artist an eager traveler—an ardent collector of the world's scenic interest and beauty.



A window in Nuremberg, Germany, etching by Paul Geissler, living German artist. Courtesy Denks Galleries

It is all too seldom that we see a copper plate proof of Duveneck, or of Canaletto—the latter's print a very rare item of his art. Frank Duveneck, whose beautiful etching of St. Marks, in Venice, forms the frontispiece of this issue of the magazine, has long been enshrined amongst the greatest painters America has produced. He was a fellow-pupil in Munich of Chase, Dannat, Shirlaw, Reinhardt, Smedley and Post in the sixties and seventies of the last century. In the present appraisal of American art, Duveneck ranks high among his *confrères* in the character and permanence of his fame.

Canaletto, the Latin, as Duveneck the Southron of Dutch origin, had an individual view of the Venice of his time (1697-1768) and cared not for the views of his contemporaries. It was what was within Canaletto as much as that which he saw on his travels, that found its minute expression upon his highly-detailed plates. This extremely rare Canaletto proof is something new, almost startling, in a department devoted to the art of travel and the agile arts of sophisticated travelers. Nevertheless, but for their incessant travels, their intense curiosity of what was hiding just over the horizon, these prolific men of the creative life would not have bequeathed to posterity some of history's sublimest records.

Next to the artist himself, we should appraise and praise the men of the material world who guide the work of an artist to its aesthetic appreciation and commercial value. Qualified and discriminating art and antique dealers of sound judgment, and a vision commensurate with opportunity, deserve much from the public for promoting the wide distribution of the works of genius—genius that but for the perceptive faculty and exploitation of such dealers may have remained in darkness and obscurity.

The Alamo, at San Antonio, Texas, by Bernhardt Wall, is the work of one of human nature's richest endowments—a man of many talents, impeccably expressed in every medium—but first of all in his ruling passion, the subtle color and nuance of the copper plate.

Mr. Wall, an officer in the World War, an inveterate traveler in the fashion of the trail-maker, a man of tremendous energy; with an open eye, heart and hospitality, does some rare things with his skillful etching needle in a tiny, cluttered etcherie, huddled snugly beside the road that meanders through the little art-inspired village of Lime Rock, in the Litchfield Hills of Northwestern Connecticut. Wall not only etches many individual plates—but also all the illustrations, type text, head and tail pieces and every other imprinted part of a magazine for art connoisseurs. Every little while he etches the text and illustrations of beautiful books, for private circulation, which his affluent and aesthetic patrons the world over commission him to execute. His artistic endeavors are altogether unique.

Alfred Hutty's graceful composition of wind-warped trees, of gossips and donkeys of equal intelligence and art values, indicates what the traveler frequently comes upon in the Old World, in Italy, France and Spain, on the Island of Capri, in the rugged hills of Corsica, and a thousand other places. Mr. Hutty is a humorist, else why should he face us with the most intellectual end of his *genre* in this charming study of a bucolic country?

Modern New York architectural art, unlike its rabid confederate, ultra-modern pictorial art, is impressing all the world with its frank and simplified beauty, its frugal utility. We shall presently be known as a city of a thousand luminous towers, from whose gleaming evening eyes modern New York appears as a weirdly-jeweled mirage. Already the aesthetic thought of America and Europe is focussing itself upon these phenomenal structures—forty, sixty, eighty stories high. Travelers from abroad return to their low, squat homes and business buildings with amazing tales of our aerial city life, its daring and stupendous architectural forms.

William F. Matthews, for many years a pictorial historiographer of old New York, an exceedingly versatile artist, now finds himself in the thrall of this modern architectural addiction. It inspires him constantly, as one

tower after another arises to intensify our astonishment. In this, our heavenward flight with steel and stone, American and Canadian structural genius stands alone in its amazing achievements. That our most distinguished etchers are lending their talents to its pictorial record, should be gratifying to the legitimate pride of American art in its comprehensive aspect.

John Taylor Arms, purist of line and master of textural qualities, is an American etcher of a sensitive, exceedingly expressive technique—a violin *virtuoso* of the needle, point and plate. We may comb the world in vain for his like in the qualities peculiar to his art. Here, in his proof of a Street in Rodez, France, he reveals much on a small, but very beautiful plate.

The Bridge at Chartres, by Ernest D. Roth, A.N.A., with Chartres' glorious Gothic Cathedral in the background, will thrill all those travelers who stand in adoration of the ecclesiastical art of Europe. A superb composition, skillfully rendered by an American master of the brush, etching-needle, pencil and pen.

Eugene Higgins, N.A., famous for his intensely human masterpieces of homely life in the simpler civilizations of the world, contributes a scene of Life in the Claddagh, Galway, Ireland, after he and his talented wife, Anita Rio, the opera singer, had traveled and sketched all over the Emerald Isle. Mr. Higgins, among the elect of distinguished American painters and etchers, paints and etches in a manner all his own. There has never been another American artist like him in his pitying, compassionate concept of lowly life, its poverty, heroic fortitude and misery. His art as always brings us illumination. Higgins the man, the friend, the companion is an inveterate traveler. He says: "What's the use of crying yourself into this world without laughing yourself all over it after you get here?" Higgins, a profound student of the underman in his tragic squalor, is yet *le penseur* with a boyish smile.

"Am Kalsergebirge"—a village in the Austrian Tyrol, Paul Aust, the Austrian etcher, has expressed the profound winter silence of the hills of Austria long after American travelers have joyously rambled over them with the inevitable alpenstock and knapsack.

The Mediaeval bays, windows, balconies, gables, towers and coppices of Nuremberg, Germany, are a constant inspiration to the student traveler. They remind him that long years ago, when time was cheap and labor abundant, the artisan, taking a loving interest in his daily work, wrought unconsciously the masterpieces which still sustain our admiration and esteem. Paul Geissler's etching of a Nuremberg window is characteristic of that quaint old town of Southern Germany—the romantic rendezvous of thousands of music-and-art-loving Americans.

TRAVEL A LARGE PART OF ART

Having thus paid a little homage to the good fellows who em-

The Alamo, Texas, etching by Bernhardt Wall, American etcher, noted for his historic subjects, portraits of distinguished men and etched books. Courtesy Jane Wall's Wayside Gallery

Gossips, etching by Alfred Hutty, American painter-etcher, whose frequent travel inspires his art. Courtesy Frederick Keppel and Co.

New York Life Building—Madison Square, etching by William F. Matthews, American artist, whose versatile talent is frequently devoted to the historic structures of New York City. Courtesy Painters and Sculptors Society

bellish this month's travel department, we discover that our intention to discuss the large part which travel plays in all convincing art, must, for lack of space, await another occasion. But the interest of artists in travel the world over is undoubtedly shown in the etchings which appear on these pages.

The artist is a particularly exultant traveler. His ability to record his observations in graphic line and color intensifies the joy he feels in every fresh scene. By his pictures he also conveys his own pleasure to the thousands who view his works. He is, withal, the best of the heralds in the sphere of travel. Traveling painters and etchers have brought much of the earth's beauty to the millions whose circumstances necessarily limit the radius of their travels. In this respect, still and animated photography has also done an incalculable service to the social life of our time by revealing the aspect of foreign countries, their people and modes of life. Indeed, travel owes much of its increasing popularity to the endless array of pictures published in its exploitation.

A Street in Rodez, France, etching by John Taylor Arms, American etcher of architectural subjects the world over. Courtesy Frederick Keppel & Co.

Why is *existence* a hell of loneliness for some, while *life* is a well of happiness for others? Is it because some circumambulate their homes, while others circumnavigate the world? Is it because some are solely interested in self and pelf, while the more liberal spirit of others engages their interests and activities in all that promotes the life of our time? The answer to these pertinent inquiries is obvious. It need not be orchestrated.

So instead of eternally *hoping* to travel beyond your gardengate, to see how this world is made, what it is doing and how it does it, simply recall that delightful bit of jesting philosophy emitted by dear old, homely Josh Billings, of a previous generation. Said Josh: "Living on hope, iz like living on wind, a good way tew git phull, but a poor way tew git phatt."

Life in the Claddagh, Ireland, etching by Eugene Higgins, N. A.—distinguished American painter-etcher of lowly life. Courtesy Babcock Galleries

On another occasion he said: "Hope iz a hen that lays more eggs than she kin hatch out." From which those who intend to see this world before the next will infer that wisdom accompanies *action*—not inert hope!

Dr. Samuel Johnson, the rubicund English lexicographer, wit and philosopher, said that "the use of traveling is to regulate imagination by reality, and, instead of thinking how things *may be*, to see them as they *are*."

So has the wit and wisdom of the world answered our question—"Why are some always lonely, while others are perennially happy?" It is because the first have always *hoped*, while the second have always *traveled*.

The pioneers in the science of modern travel fascinate us. They are our real poets—all men of that prevision which has made the world and set it going, seemingly forever.

In the annals of American ship and rail development, few appreciate the debt we owe to courageous spirits like Thomas Cook and Samuel Cunard in our early seacraft service and in our land traffic over the continent. The story of the Britannia, the first Cunard Steamship that crossed the Atlantic to our shores, is as romantic as any sea story ever written. The amazing facts of Thomas Cook's connection with the Paris exhibition in 1867 and the American touch imparted to his participation in its success, are practically unknown to living Americans of today and wholly unknown to those of yesterday.

We occasionally come upon an old historical narrative concerning these energetic travel pioneers, the tang of which is irresistibly humorous—viewed from present-day angles. Listen to this of 1866-7, when that little pink dynamo, Tommy Cook, of immortal tourist fame, was preparing the British and American public for its invasion of the great Paris Exposition of 1867.

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Bridge of Chartres, etching by Ernest D. Roth, A.N.A., American painter-etcher of frequent old-world sketching tours. Courtesy Frederick Keppel and Co.

A Glimpse of the Via Mizner

This is the charming Via Mizner—a row of tiny shops at Palm Beach, with the picturesqueness of Old Spain—the narrow streets of Granada. Characteristic also, are the light stucco walls, in pastel tints, topped with the tile roofs and weathered cypress woodwork, and the inevitable cocoanut tree with its decorative tufted shape and play of light and shade against the stucco walls

The Florida House

Mr. Addison Mizner, the Architect, Recounts the Birth of the New Florida Architecture at Palm Beach in an Interview with John Taylor Boyd, Jr.

Fifth of a series of Articles Entitled: "The Modern Home as the American Architect Sees It"

Addison Mizner, Architect

As everyone knows, Florida is the scene of the latest romance of American expansion on this continent. In the twentieth century the Yankee conquistadores from the North swarmed South in the footsteps of Ponce de Leon, who got there first more than four centuries ahead of them. In Florida the new invaders performed wonders that the Spanish discoverer would never have dreamt of—save in one respect. With his names: "Land of Flowers" and "Fountain of Youth," old Ponce remains to-day the champion booster of them all.

And in one other way the new conquistadores emulate the old ones. They cast their civilization in the shape of good architecture. Furthermore, at least in Palm Beach, they set up the standard of "the mould of fashion and the glass of form." This tradition of fashion, good living and architecture was established at the very beginning in country houses, and since it has been extended to include, in no small degree, the new towns and cities which have risen along the Florida coast.

Now, how did a demand for a real architecture arise in a pioneer state? True, the Yankee invaders were not barbarians—they wanted the best and they could afford it. But one could not expect them to picture in their own minds the kind of architecture that was right for Florida. They must have consulted architects to make their visions specific. It happened that one architect in particular went to Palm Beach immediately after the war in the company of the Yankee invaders, and this architect, Mr. Addison Mizner, had a hand in Florida's new architecture.

I sought Mr. Mizner out to hear from him what happened in Florida. One morning late in September I received word from the office of Arts & Decoration that the architect was in town and would be glad to see me. I telephoned him. A jolly, hearty voice greeted me. It was also a voice of unusual quality and fineness. "Can you come to this hotel?" he asked me. "I am in New York for a few days on my way to Europe and have much to do. Isn't this heat terrible! I never felt anything like *this* in Palm Beach!" I could imagine the ghost of old Ponce smiling approvingly. "I never took much stock in the idea that New York is an ideal summer resort," I replied. "I'll be right over."

Mr. Mizner greeted me in most kindly fashion, in which his noted sense of humor was evident. "Say anything you want for me. I'll help you to the best of my ability and remember that I am very good at faking anything," he declared.

This gay remark seemed, however, to hide a trace of anxiety on his part as to just what was expected of him. I reassured him on that point—nothing like an essay or a lecture was desired, I told him, but simply a straightforward, spontaneous, personal account of his views on country house architecture. His view would be all the clearer and truer, for being thus informal. He looked relieved. Apparently there were two things that he wished strongly to avoid; one was to be technical and the other was to appear highbrow.

Mantel in the home of Dr. P. P. Satterwhite. The high ceilings, massiveness and rich decorations of walls, ceilings and lighting fixtures embody the romance of Florida

Then Mr. Mizner said: "The first thing I would suggest as important in country house architecture is whether it is to be a Ford or a Buick or a Rolls-Royce. The question is, what have you got under the hood? Ninety-nine percent of the people—" like most good Americans Mr. Mizner is careful to speak in percentages—"ninety-nine percent of the people who drive cars don't know what is under the hood—whether it is a music box, a loud-speaker or a Big Ben alarm clock. They know only that the engineer and the machinist have made it so it will run easily.

"Is the machinery of your house well made? That is the question. If the house is small the machinery is a little nearer to you and is harder to handle and you may hear it, but it's got to be perfect. It makes no difference to you whether you do your laundry in a kitchenette or whether you polish your shoes in the kitchen—there should be a door to shut out the noise.

"After you have made certain that this machinery is all right," continued Mr. Mizner, "then you can put a body on it—a Rolls-Royce body or a stock body. Of course, a Ford engine wouldn't pull a Rolls-Royce body—there must be a balance between engine and body. So should there be a balance between the service and the size of the house. That's enough of *that* sort of thing, don't you think?" he queried humorously.

"But I want to make clear that the kitchen and service form one of the most important parts of the house," he said. "The direction of the prevailing winds—particularly in the hot months—has been overlooked in planning some Palm Beach kitchens, which have been placed in exactly the spot from which the winds blow all over the house. The minute you enter these houses you know exactly what they will have for the next meal. The kitchen should be airy—that is, if you want the cook to be intelligent! Remember that the cook's head is always being parboiled over the stove and the steam vat—not very good for the brains!

"Now, one point of house design is, that you must have the utmost perfection in the service and then the instant you pass on the other side of the pantry door, you should enter into something that is restful and attractive and as far away from the mechanics as you can get. There you want art.

"There should be no mechanics in art. Art should be a restful thing—a state of mind where one has forgotten the T-square and the dividers. Ninety percent of the beautiful old things in Europe were done before machinery was invented. In those days, architectural forms were cut out by hand and by eye.

A Palm Beach mansion, with the strong skyline, desirable in a flat country

Everything in a house should be made a part of the harmony of restful pleasing lines.

"Outside of that, what is there?" demanded Mr. Mizner, and then he gave me the answer himself: "You can't acquire art. You have to be born an architect or a sculptor or a painter or with a voice. How can anyone explain art?"

"Certainly that is impossible—explain art to one born without it," I replied. "But it is well for an artist to point out the results that he is aiming for, so that people can cooperate with him."

"Well," he laughed, "the doctor is the only professional man who has the right idea. He throws a sucker onto an operating table, pulls a cone over his nose and goes to work. If an architect could chloroform his client the house would be more attractive and coherent. Never in my life have I heard two people tell a story together without interrupting each other—unless on the stage after they had rehearsed it for months. Similarly, if a client would give his lawyer all the facts, tell the truth and then let the lawyer try the case, he would be doing the right thing for himself."

This entrance hall recalls the transept of the Cathedral of Burgos, Spain, and its famous stairway

Garden view of the Dillman Residence at Palm Beach. Contrast of interesting mass of house with flat ground

"A client can't have his own way in court," I remarked. "The rules are all made to favor the lawyer and, besides, the judge is on the lawyer's side."

"Exactly, exactly," chuckled Mr. Mizner. "You get exactly what I meant. And, when the client is on cross-examination the lawyer on the other side tears him to pieces and shows him that he doesn't know anything. But," he added, "I never have resented,

as many architects do, a client's saying: 'that is one of my ideas (or my wife's) I had Addison Mizner draw it out for me.' Such a remark showed me that the client was satisfied."

"Now tell me something about the development of Florida, particularly Palm Beach," I urged.

"Florida in 1918 was the Flagler hotel, lemon yellow and white,—the Flagler colors. Railroad, cars, stations, hotels! A terrible yellow! No one had thought much about building houses for themselves—I mean the newcomers."

Venice among the Florida cocoanut trees. The Barclay Warburton mansion on Lake Worth

The Gothic dining room in the Satterwhite residence, with apse of stained glass windows at the end

The horizontal character of most Florida architecture appears in this exterior of the Satterwhite residence

"I suppose that the few people who did build followed northern ideas. That mistake has done great injury in many other parts of the South," I said.

"The worst in the world," he replied. "I went to Florida in 1918, after practising in New York. I had never done anything Spanish before, although, as a boy, I had lived in South America, and also in Central America, when my father was sent by the government as an ambassador on a special mission to straighten out the diplomatic situation of the proposed Nicaraguan canal.

"Of course, it was clear that in Florida the history, the romance and the setting were all Spanish. Northern architecture didn't register there. I couldn't get away from that fact. There was one New England Colonial house that was placed in the midst of cocoanut trees and it was an abortion. In itself the house wasn't bad—it had good simplicity—but in Florida it was out of the picture. It couldn't hold its own in that strong color and light, and, with the cocoanut trees hanging

over the front door, it certainly looked absurd."

"It was fortunate that your years in South and Central America gave you the needed experience for Florida architecture," I remarked.

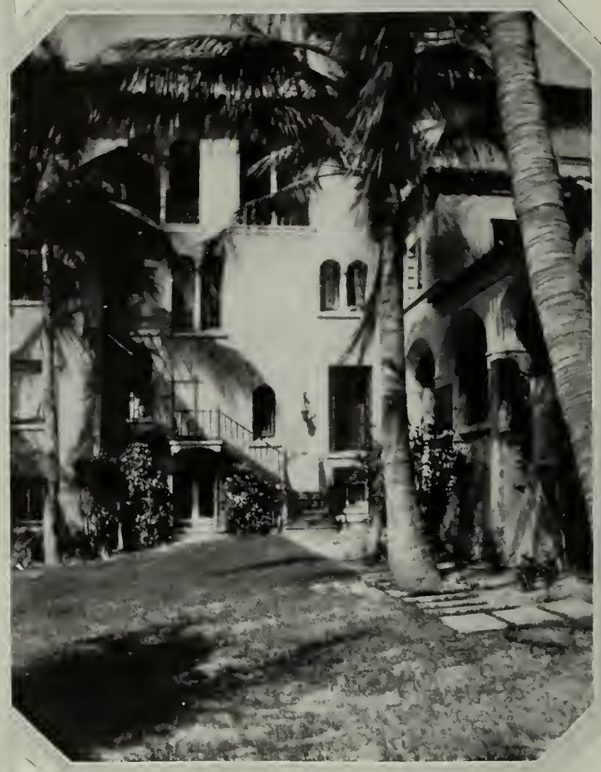
"I based my design largely on the old architecture of Spain—with important modifications to meet Florida conditions and modern ways of living. I studied the architecture of Spain itself, and drew somewhat on my knowledge of Spanish tropical America. Architects today try too much to copy from each other, instead of absorbing the best of the old world and letting it run out of their pencils. The old art has withstood the criticism of centuries."

"Was there any architecture remaining from Spanish days in Florida, to guide you in working our your ideas of a Florida architecture," I asked.

"Nothing outside of St. Augustine, three hundred miles away from Palm Beach," he replied, and continued, "so I adapted Spanish architecture to Florida—with color, lots of color. There is a very strong light down there, reflected from the sands, and the ocean glistens like an opal, with pinks, blues and greens. I used all sorts of pastel colors on the exterior of my houses to kill the glare—nearly always choosing colors light and transparent rather than the more sombre colors of the North."

Sunshine, color and play of shadow in this charming terrace of the house of Mr. Paul Moore, at Palm Beach—Left

Characteristic of Florida are these stucco surfaces with picturesquely grouped large windows shaded by cocoanut palms



Did Ponce de Leon have a vision of this exquisite scene when he named the country Florida—the Land of perpetual bloom?

"Your houses have a striking, rather picturesque appearance. Is that your preference?" I asked Mr. Mizner. "Are you an admirer of the baroque?"

"I haven't used baroque because it is overornamented. The reason for the effect you speak of is that Florida is as flat as a pancake. You must build with a strong skyline to give your building character. You must get effects with changes in level of a few feet, as in the case of gardens and terraces. It is the hardest place in the world to do the picturesque—totally different from Spain where there are mountainsides for backgrounds to buildings, with possibilities of decided changes in levels."

"In that case a simple house is often striking because it makes a bold spot in a big landscape," I remarked.

"But in a flat site, a house must have stronger interest than where it is a spot against a big landscape

(Continued on page 80)

Antique English Furniture—Its History and Character

The Distinctive Charm of Chippendale's Designs Is Discussed in this Article, the Third of a Series by R. Goodwin-Smith

IN our wide, convenient, and extraordinarily inaccurate furniture nomenclature, "Chippendale" is as loose a term as "Jacobean," or "Queen Anne." "Chippendale," indeed, is popularly and indiscriminately employed regarding any light mahogany furniture that reflects the Chippendale tradition.

So do not think that Chippendale made every "Chippendale" piece you see! Do not even imagine that he designed it. Writers shamelessly disregard the contemporary designers; Manwaring, Ince, Mayhew, and Lock, who, with Chippendale himself, freely copied one another's inspiration; even, one is lead to suspect, interchanging templates and mouldings.

Nevertheless, English "rococo" furniture, so distinct from the Continental work, did owe its intensely individual charm largely to that single gifted man, Thomas Chippendale.

The little-known carver, Chippendale, only turned seriously to cabinet-making in 1735:—yet, by 1754, the publication of his "The Gentleman and Cabinet-makers' Director"—with its astounding wealth of furniture designs, drawn in still more astounding lack of perspective—was influencing even European and Colonial designers. Successful introduction of a new type of furniture has invariably an aftermath of styles borrowing lines from the new design. Chippendale kept well in the general wave of European Rococo, ransacking the ideas of Portugal, France, and Flanders, and specially blending the French Rococo shell and scroll with our old rapidly-declining Queen Anne style that he originally learned as a youth. Other sources of his research gave us what we know as "Gothic Chippendale" and the real "Chinese Chippendale." Do not condemn Chippendale's sagecribbing. He had realised, as we moderns are realising, that complete originality is a fantastic impossibility. One can conceive no line, no thought, that has not already, in some measure, occurred to men long before. The most one may achieve is a successful building on traditional and contemporary ideas.

Adams borrowed, Hepplewhite borrowed, Sheraton borrowed; all the famous craftsmen borrowed. Indeed, the ablest of the craftsmen have neither despised other countries nor other craftsmen. They cannot do so, and remain able in the highest degree. The successful are always those who like Chippendale, are not too proud to sit at the feet of the foreigner, the rival, and learn, learn, learn. These alone are the men in whom commonsense is truly common.

Chippendale, for all his conceit, yet knew the actual, practical value of humility; not merely as a Christian virtue, but as a sound business principle. One humbles oneself that one may triumph.

He knew that if one strikes out independently, to begin all over again, one will travel no further than one's forefathers; but if one begins where they left off, there is no saying to what glorious lengths one may not travel; no limits to the progress that may be achieved in his work. That is why our young, modern, brilliant

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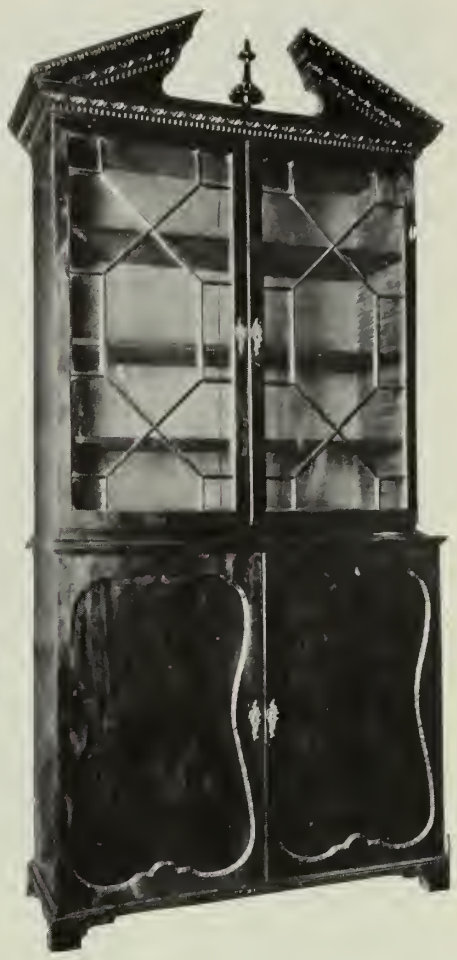
Settee of old Chinese Chippendale mahogany, upholstered in old yellow damask. This is one of a pair of old settees made about 1770. Courtesy Louis Joseph



One of the rare old secretaries which have come down to us from the Chippendale period. Courtesy White Allom & Co.

Very fine Chippendale mantel from an old room at Gainsboro, England. The carving is particularly delicate and lovely. Courtesy White Allom & Co.

There is exquisite beauty in this Chinese Chippendale table of old San Domingo mahogany, made in the Eighteenth Century. The fretting on the underform is unique in design. Courtesy Louis Joseph

Decorated Enamelled Boxes, Old and New

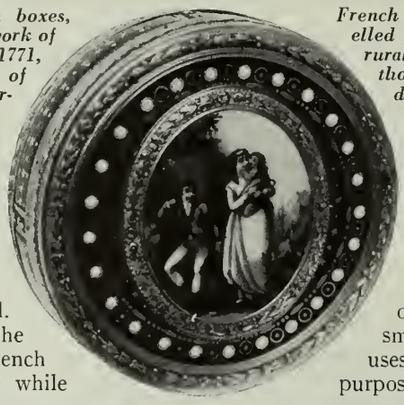
Facsimiles of These Attractive Pieces of Various Sizes Are Being Reproduced by Skilled Artists and Painted with the Same Delicacy We Admire in the Originals

By DOUGLAS NORRIS

MUCH that is beautiful in the arts and crafts, we owe to the foibles and vanities of human nature. The splendid silver toilet services which graced my lady's dressing table in the long ago; the dainty miniature paintings in bejewelled frames, once worn by ladies as lockets; the numerous forms of perfume holders; and the many types of enamelled boxes for patches, snuff, souvenirs of balls, as well as for almost innumerable other purposes, all these are directly traceable to the vanity of the fashionable dilettantes of the period in which they appeared. Nor is the artistry and craftsmanship displayed by the decorated enamelled boxes surpassed by any other earlier art; an art which, with many others, has known a revival in recent years and which is repeated today with all the old-time skill. Naturally the modern artists are guided by the boxes which were made in the times of the French Louis and the English Georgian periods; and while perhaps we are not now indulging in the same free use of precious and semi-precious stones, the present-day boxes are equally attractive and certainly more moderate in price. Also the modern artisan is not limiting himself to the smaller sizes but is employing the enamel and the delicate and colorful decorations with larger boxes of various shapes. So that it is now possible to obtain a graceful oval box painted with tiny bouquets of flowers, the enamel being also applied on the inside and the inside of the lid decorated with, possibly, some pastoral or other attractive scene.

Three interesting French boxes, the centre one being the work of Julian Alaterre, Paris, 1771, and set with a miniature of Comtesse de Catellan. Courtesy Harriet Johnson

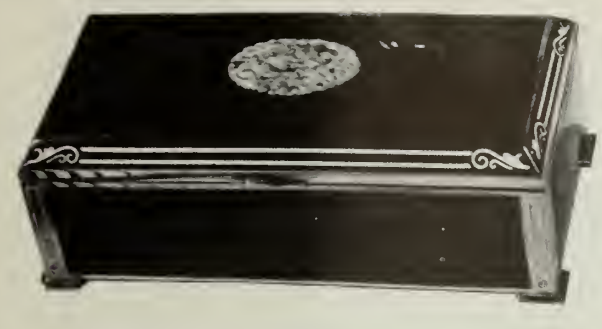
Examples of early English enamelled bibelots, showing a lack of the fine French technique in the painted decorations. Courtesy Law, Foulsham and Cole



French 18th Century box enamelled and painted with rustic rural scene; the costumes of those romantic days are done in rich colors. Courtesy Metropolitan Museum

Such as these are particularly suitable as jewel boxes on a dressing table, to which they bring a touch of happy color; or they can be used to hold confections. Others are made of a size suitable for cigarettes and in these days when the ladies indulge in Lady Nicotine, enamelled cigarette boxes are in fairly general use in boudoirs, bedrooms, as well as in other rooms furnished in the lighter manner. From a decorative aspect, any one of these larger boxes is an addition to a console or other side table on which a few ornaments are placed, and if the smaller ones might not offer all the same practical uses, they are equally interesting for the same purpose and often add just the note of color needed. But the smaller ones are nevertheless useful. What could be more suitable as a stamp box on a small desk of the Sheraton style; or as a ring box on a dressing table, while any one of them offers an attractive case for the ubiquitous powder puff. Then there is the other flatter type some of which are large enough to hold a few cigarettes while others may still carry out their original purpose for which they were first made, namely as a case for visiting cards. Nor in speaking of the various uses to which individual boxes may be put, must we overlook the value of a number of them placed in different parts

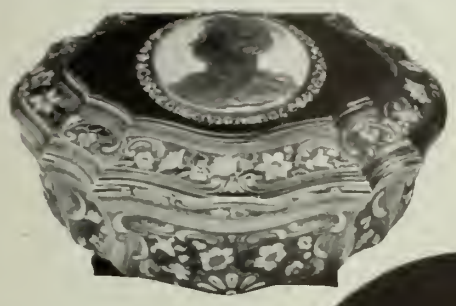
Gilt metal jewel box, enamel top with painted miniature, after the style of the French Louis period By courtesy of Ovington's



Enamelled cigarette box decorated with scrolls and a carved jade inset in the lid. Courtesy Victor A. Picard & Co.

Box enamelled with carnelian colored enamel on feet made from carnelians, by Rebecca Cauman

of a room on tables or the tops of desks. That they are being utilized in this way as colorful decoration and that the selection of suitable examples is by no means limited to the older boxes, is proof of the skill with which the modern artist is reproducing the work of by-gone ages. Many women are, today, collecting these 20th Century works,



Unusual shaped French box with painted miniature. Courtesy Metropolitan Museum

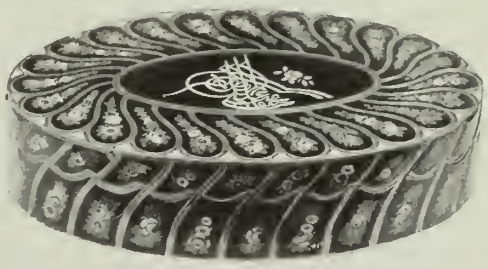
knowing well that they offer the same aesthetic qualities as those we speak of as antique. And from their initial interest in the new they gather that which causes them to study the old, in order to compare the workmanship of the one period with that of another age.

Copper box decorated blue and green enamel with marine scene also in colorful enamel. Courtesy Cauman

Octagonal jewel casket of enamel and gilt ormolu with painted miniature inset in lid. Courtesy Ovington's

It is not suggested that the same elaboration is as often present with the modern boxes as that found with the earlier pieces made for kings and queens and other noble people. We do not today expect to find a miniature painted by some prominent portraitist and surrounded by diamonds on the lid of an enamel box, but we can and do find all the same fine coloring as that which makes the old ones so alluring. Why should we not be able to reproduce what has been known two centuries ago? Science has not retrogressed nor has the modern artist become devoid of all skill in the manipulation of color pigments and the portraying of beautiful objects through the medium of his brush.

As it always adds to the pleasure of possession to be familiar with the history of any art to which we may be particularly attracted, it will be of interest to briefly sketch that of the enamelists. In addition to the decorated or painted enamels with which we are dealing there are several other processes, but these do not, at the present, concern us. The application of enamel to metal has been known for many ages past but it was some time after it was first discovered that the workers were able to make the enamel adhere permanently to the thin metal pieces such as are used for the later and present-day boxes.



English enamel box of the 18th Century. Courtesy Metropolitan Museum

No difficulty was experienced when the enamel was applied to thicker metal but when the thin was used the decoration invariably fell off. Then one of the workmen thought of the idea of applying the enamel on both sides of the thinner metal and that solved the problem. All this earlier work and its resultant discoveries we owe to the Italians, but the perfection of the process and the later beautifully decorated pieces were produced by the French. The latter enamelled the plates with a coat of white, the back, though often of a different tone, being of

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A French enamel box with lid decorated by a scene copied from the 18th Century painters of the piquantly playful Boucher school. Courtesy B. Altman & Co.

French carnet de bal of gold enamel and decorated with miniature painting by Boucher

Southampton Home of Varied Beauty

Not Joseph's Coat of Famous Biblical Days Was Ever More Brilliant, More Varied, More Joyous in Decoration, than the Interior of the Recently Completed House of Mrs. and John W. Kiser, Jr.

By MARY FANTON ROBERTS

Elsie Sloan Farley, Decorator

Hiss & Weeks, Architects

COURAGE—that is the keynote of house decoration today—courage to be comfortable, courage to be original, to be flippant, to be beautiful! The most successful homes today evince a fearless individuality; and the unique problem is welding together the owner's wishes and the decorator's taste. Nothing else is taken into consideration. Relations no longer advise, nor do the neighbors break through and criticise. One day they are invited to tea in a beautiful, perfectly organized house, and that is the first they know about it.

In the most luxurious of all ages and most luxurious of all lands, houses are furnished and fitted almost exclusively for the sheer joy of living. The Victorian house, with a neat little reception room, a spacious drawing room and a red library was considered quite adequate for all the then permitted home joys. And as I look back upon that strained and stilted period in art and social life, it seems to me that nothing was adjusted to the joy of living, either the spirit or the mind or the body. Society was hypocritical and men and women filled their lives in to make-believe. They tip-toed around the edge of moral problems, and women wore hoop skirts around their souls as well as their bodies.

Today we just intend to be happy and comfortable and to make the most of every available play hour. We are indeed the play people of the Western world. I do not know how intelligently we play or how constructively, but those among us with large incomes and large homes certainly play uninterruptedly and unintermittantly. And our homes are planned to make the environment of playing as enchanting and as inspiring as it can possibly be. Instead of the houses done with wood-brown furniture and moss-green fittings, with nature introducing a plaintive color note into otherwise stark and sombre surroundings, our houses today are intended to look the way we feel about life, and even to intensify the feeling of *joie de vivre* that seems to permeate every phase of American existence.

The Kiser house has been planned in this spirit of beautiful, fascinating playing. There are rooms for dancing and rooms for games, and all of the house, from the brilliant hallway to the bedrooms and bathrooms, is done with a radiant charm that has not been excelled in any of the delightfully joyous Long Island houses that have come to my attention.

Having achieved that air of individual beauty through delightful freshness of color, Mrs. Farley has shown us how, happily, given the requisite taste, the modern color note can be sounded together with models of antique furniture that were designed and executed centuries ago. She has used with pale green gauze and bright green damask, with orange floors and cherry taffeta seats, yellow chairs and sealing-wax red draperies, an 18th Century Adam table, a fine Sheraton sideboard, an old French console, Chippendale wallpaper in apricot, blue and green.

Living room of great charm with its grey-green walls, 18th Century furniture and Adam fireplace, in the home of Mrs. and John W. Kiser Jr.

PHOTOGRAPH BY DRIX DURYEA

Of course, such a combination and harmonizing of furnishings and fittings in different periods far removed would be impossible without the most extensive knowledge of antiques and of the fundamental quality of the new movement in art and decoration.

This house never for a moment expresses even a hint of the modernistic mode. There are no skyscraper bookcases, or chaise longues that languish on the floor, or tables that one must indeed bend low to use. Everything in this house, old and new, is for the comfort of the owners and guests; to charm the spirit, the mind, and to give pleasure to the body.

I do not here, for one moment, mean to disparage the finer phases of modernistic art. I am immensely interested in all its development, and delighted to find that today it is, here in America, at least, leaving behind all eccentricities and coming through with fine simplicity, intelligent purpose and great loveliness of color. But, for a time, it did hesitate on the border of the eccentric and seemed to be intended to surprise rather than to comfort and please.

But whatever its purpose, it does not enter into the scheme of decoration that Mrs. Farley has employed in the Kiser home, except in so much as I feel that she has most readily responded to all that was fresh and gay and alluring in the modern movement. Such brightness of color as she has used in the Kiser house would not have occurred to any of us fifteen or twenty years ago and so, even in the beautifying of such a home as the one we are describing, the influence of the modernistic movement has permeated and has made itself felt in a fresher attitude toward form and color and its relationship to a genuine beauty than existed say, possibly, even ten years ago. The entrance to the home of Mr. and Mrs. Kiser prepares one for the striking beauty,

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Above—One view of the library in the Kiser home, with a glimpse of the hall through the open Georgian doorway. On each side of the entrance to this room is an oval inset of shelves to hold books and small ornamental objects

Below—Second view of the library, showing Swedish knotty pine walls and luxuriously upholstered chairs around the fireplace. The mantelpiece is of black marble richly veined with gold, with a portrait set in panels above

Dining room, brilliant in tone, in the Kiser home, with lemon yellow walls, tête de nègre carpet and sealing-wax red window draperies. The old Sheraton chairs are upholstered with yellow damask, an enchanting ensemble

Game room, with its Chinese chippendale wallpaper, its many comfortable chairs and a marble topped backgammon table. This room is equipped for playing every sort of modern game, and can be transformed into a ballroom

Among the New Books!

Some Selections from the Deluge of Reading Matter for the Winter Fireside

By BURTON RASCOE

THERE is an old saying that if you want a thing badly enough you will some day get more than you want of it. There may be something in that. When I was a boy in short pants, the library in our home was, to say the least, inadequate. It was a respectable one—it contained, among other items, the Bible, a translation of Dante, illustrated by Doré, and a curious, dilapidated, water-rotted "association copy" of Parson Weems's "The Life of George Washington with Curious Anecdotes Equally Honorable to Himself and Exemplary to His Young Generation", alleged by the man who gave it to my father to be the identical borrowed book which Abraham Lincoln left in the chinks of the log cabin and had to pay for by day labor when a night's rain damaged it—but it was a very meagre library for a book-thirsty boy. I remember saying once, when I had exhausted all the resources of the home book-shelves and those of our neighbors, that some day I would have a library of my own with stacks of books in it. My estimate of the number of books I would require for that future library was not a gluttonous one. It was about the number of books that pile up on my desk for review in the course of a few weeks' time during the height of the publishing season.

One gets overwhelmed by these books. Especially if one loves books and finds reading to be perhaps the most permanent of pleasures. The editor of this magazine calls me up and asks me if I won't, please, as a special favor try to get my article in not less than ten days after the absolute deadline; and I, a man suffering from a Puritan complex about duty and word-of-honor, promptly forget myself so far as to promise that by tomorrow at nine o'clock sharp the article will be in his hands. Then poor, badly-paid postmen stagger in under a vast load

(Continued on page 92)

Max Lief, above, has just written a novel of Broadway manners, appropriately entitled "Hangover." Published by Horace Liveright

Above—James Branch Cabell, who says that with "The Way of Ecben," published by McBride & Co., he is quitting the field of literary production

Below—This author, Thurston Macauley, has just had a complete life-story of "Doun Byrne: Bard by Armagh," published by Century Co.

Charles Moore, author of "Washington, Past and Present," just published by Century Co. He heads the National Committee of Fine Arts

Kanhaya Lal Gauba, author of "Uncle Sham," written as an answer to "Mother India." A commentary on our morals published by Clarke Kendall

Below—Lyle Saxon, explorer of by-ways of Southern history, tells a story of "splendor and rust" in "Old Louisiana," published by Century Co.

The Graceful Dining Room of Hepplewhite

Combining a Certain Formality, Inspired by the Adam Neo-Classic Styles, with Modified Decoration, This Furniture Has Remained Preëminent

By EDWARD WENHAM

ONCE restricted by the dictates of a prevailing vogue, the furnishings and decorations of our rooms are, in this age of greater individual freedom, directed by that eclecticism permitted by the various styles known to our ancestors. Today, our architects and designers carry out the personal preferences of their clients and express them in the construction of a house, in the interior architecture and in the woodwork and furniture. The personal predilection may have sprung from the home known to earlier generations of the client's family; or it may have been inspired by some Old-World house which he has visited and come to admire but whatever the source, there is an increasing tendency on the part of individuals to express their personal tastes in the homes which they are to occupy.

This has been the outcome, largely, from the broadening of our fields of travel and our subsequent enlightenment regarding the many types of early European architecture and the traditional furnishing of the rooms. To this we also owe the many charming homes that are bringing picturesqueness to those communities in which more and more families are seeking a quietude far removed from the incessant roar and the hurly-burly of our modern cities.

But whether in a country house or in a city apartment, there is increasing evidence of the exercising of this prerogative to personally influence and to some extent direct the style of the home in the making. This reveals itself more in the furniture and interior decoration of modern rooms, because they express the desire preconceived from some earlier rooms, known to the owner rather than evincing any suggestion of being influenced by fashion. In other words, what may for the moment be popular generally does not necessarily appeal to the individual. So that there is a growing tendency which bespeaks an unconscious aspiration that the surroundings within the home should reflect the personality of those for whom they are intended.

Above—Console table of satinwood, with finely grained veneer laid on in panels. Front is decorated with marquetry inlay and the top has painted design. Courtesy Robert W. Irwin Co.

Some time ago, we visited a prominent home in which some six or more distinct styles were represented in the different rooms. The library was paneled in the manner of Jacobean England; the living room offered all that dignified comfort of the earlier 18th Century English furniture; the dining room was Hepplewhite while the French Louis XV and XVI and the Queen Anne periods were represented in the bedrooms. Here we have the fullest expression of that eclecticism we have mentioned, and here too we are able to see the benefits derived from the utilizing of different styles in the various rooms. Actually there is an interior to accord with any of the varying moods to which we humans are prone. The somber yet cozy seclusion offered by the library; the homelike atmosphere emanating from a convivial gathering in the living room; the dignified formality of the dining room and the gay light surroundings of the French Louis manner in the bedrooms.

During dinner, the conversation revolved around the two outstanding topics of our present-day conversation—old beverages and old furniture. Having ex-

Below—Hepplewhite dining table of the three-section type, the center part having deep hinged leaves. The center can be taken out and the two ends used as consoles. Courtesy Kensington Co.

hausted the one the other came on the tapis and our host asked for an opinion of the furniture nearest at hand, which was in the style of Hepplewhite. The fact that each piece exhibited the craftsmanship of the modern representatives of the 18th Century cabinet makers opened up a new source of conversational topic and one that will, as time goes on, receive more and more attention from those who are intending to furnish a dining room in one of the styles of the English Georgian period. Our host was not what the French would term *au fait* in the matter of different furniture designs nor was he ashamed to admit it in asking whether the various pieces were true to the originals.

Now when one is sitting undisturbed and concentrated upon the things in a room, it is a pleasant study to carefully examine the various minor features which distinguish the work of one designer from that of another. In this instance it was an agreeable pastime to analyse the different articles of furniture and in so doing enlighten our friend regarding the traditions of the style which he had selected; and selected not because he had thought it "the thing to do" but guided by an inherent sense of what constituted pleasing outline.

That the designs of Hepplewhite dining room furniture are pleasing, results from their combining graceful curves with straight lines. Further, that they have always appealed to us in America is evident from the many surviving works of our late 18th Century cabinet makers who adopted this style and the fact that they are so important an inspiration to present-day craftsmen who are making facsimiles of the early originals. These later men are, of course, guided by competent designers who are constantly searching for examples made in the small shops in America and in England more than a century ago. And no effort is spared by these present designers to insure that the different pieces reproduce even the most minor details distinguishing some particular sideboard, table or set of chairs.

Above—Sumner sideboard with tambour front of the arch, developed from the Adam commodes. Courtesy Cooper-Williams, Inc.

Below — Hepplewhite dining table, elaborately veneered, with matching Hepplewhite chairs. Courtesy Shaw Furniture Co.

For while the drawings shown in "The Cabinet-Maker and Upholsterer's Guide," published by George Hepplewhite and his associate, Shearer, interpret the modified forms of the Neo-Classic styles of the brothers Adam, it is not to be supposed that the contemporary craftsmen always followed them exactly. Consequently, the earlier dining room furniture after the Hepplewhite style, both in England and in America, often discloses certain adaptations which express a local tradition or one that is peculiar to some individual craftsman. This explains why the present school of craftsmen who obtain their inspiration from the Georgian and earlier designs, are careful to familiarize themselves with the essential characteristics of a particular example. These designs as indicated in

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Cassoni of the Fifteenth and Sixteenth Centuries

Illustrated with Rare Examples of Famous Antique Italian Chests. Twenty-eighth of a Series on "Antiques as Decoration"

By KATHARINE MORRISON KAHLE
Author of "An Outline of Period Furniture"

THE first article of furniture demanded by use was the chest. Ancient people might lie upon the ground or sit upon stones, but a storage was needed for their valuables, be they glass beads and skins or emeralds and rich brocades and embroideries.

Egyptian chests were usually of wood, brilliantly painted or inlaid with ivory, metals or precious stones. A chest was used in English churches to hold the huge bible and was called a Bible Box. The chest was probably the first article of furniture to be unloaded from the Mayflower.

The chest has long been connected with established customs of marriage and its type varies in different countries and in different ages. The peasant bride filled a brilliantly painted coffer which became the foremost article of furniture in her home.

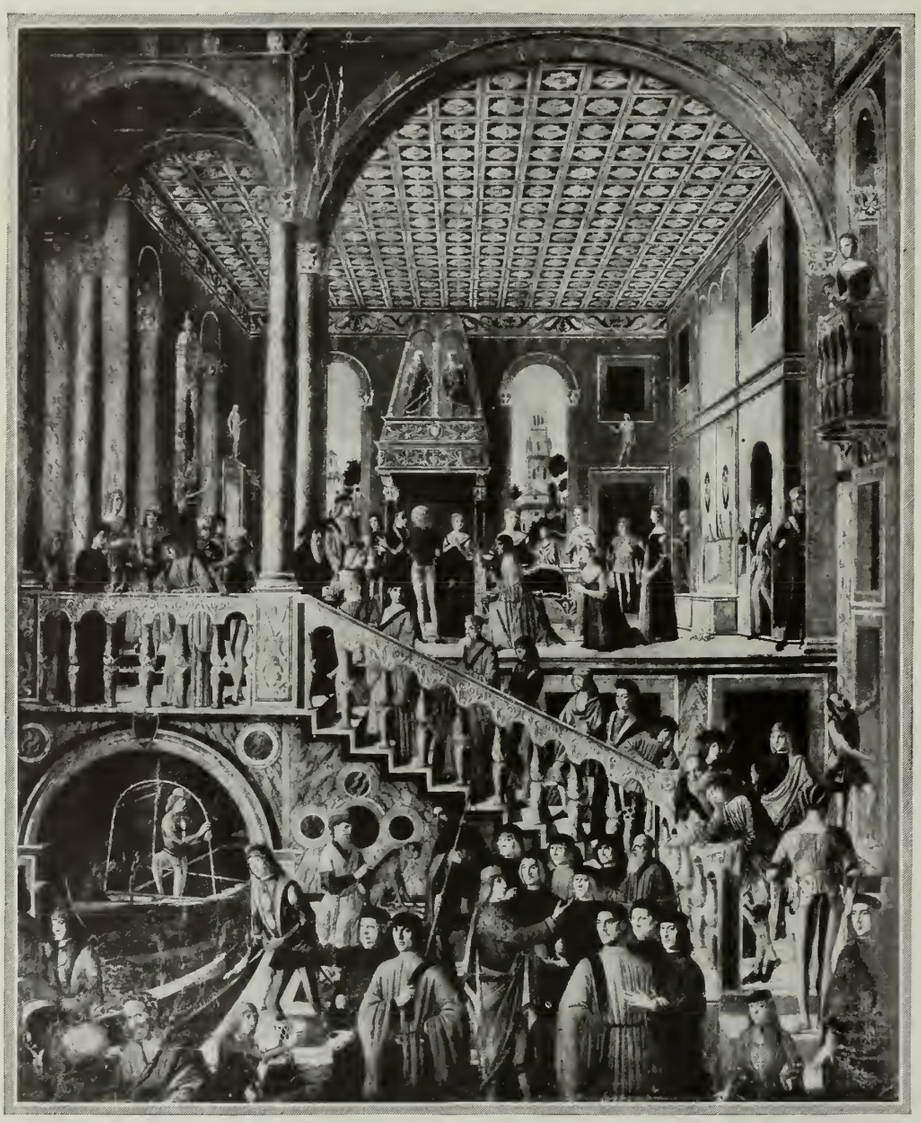
From the chest grew all the other furniture of the household. The chest took a back and arms and became a cassa panca, the name suggesting its origin; the chest acquired drawers and became a chest of drawers, a highboy or secretary; the chest was moved to a pedestal and opened at the side instead of the top and became a vargueño; the chest varied its size and proportions, added posts and a canopy and became a bed. The forms of certain chairs and tables are even traced to chest origin.

But of all the chests of all the ages, not excepting the beautiful carved oak chests of England or the Gothic iron-patterned chests of Spain, the Italian cassone is the most interesting. Indeed the epitome of chest development was reached in the cassone of the Italian Renaissance.

These cassoni were marvels of workmanship and were the most lavishly decorated of all Italian furniture. They were placed in halls, corridors or along one wall of the salon where their richness was contrasted against the plain stucco wall or against a repeat pattern of stencil or a textile of similar pattern and neutral coloring.

A painting in the Academy at Venice by Giovanni Mansueti shows a typical arrangement of a cassone on the side wall of the salon with a damask or brocade hung above the cassone. Other arrangements of cassoni are to be seen today in the Palazzo Vecchio, the Ca' D'Oro, and other Italian collections. These chests not only had their place as articles of furniture but also were used to preserve clothes, tapestries, plate, and other valuables of the household.

Italian Renaissance chests were of three general types, according to their decoration. Perhaps the finest cassoni were those of carved walnut. Scrolls, foliage, the acanthus leaf and garlands of fruit and flowers and human

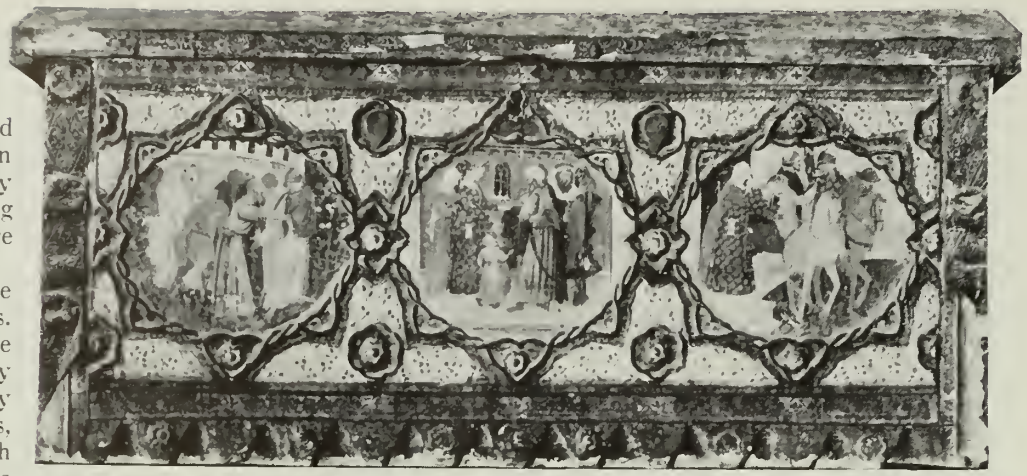


Carved Italian walnut cassone of the Fifteenth Century, belonging to the family of Alessandri in the castle of Vincigliata. It stands on claw feet

Painting from the academy in Venice, showing the use of the cassone in an Italian Renaissance interior as an important unit in furnishing large hall

figures stand out in high relief upon these cassoni. Many times the wood sculptures on these chests rival gothic wood carvings. Yet it is not strange, for the well known sculptors of the times, such men as Donatello, Bernardino and Canozzo worked at these chests with their own hands. These cassoni are particularly noteworthy for their beauty of proportion and the fine spacing of their heavy moldings. Many of them have armorial bearings.

Perhaps the most interesting cassoni are those which are enriched and decorated with paintings. These show scenes of romance from the lives of the saints or from classical mythology or they may record historical events or incidents of family record. The colors used were mainly pure blues, reds, yellows and gold, so that they sparkled with brilliant color when in their original state. This was the most popular type of Italian marriage coffer and the decoration often depicted a love tale and was blazoned with family armorial bearings. The panels of many of these chests have survived the structure of the chest itself, and are cherished today as examples of the work of some of the finest Renaissance painters. Botticelli, Andrea del Sarto, and Pietro di Cosimo are known to have decorated many cassoni and even the great Raphael is said to have worked on a cassone panel.



Gesso cassone with brilliantly painted panels depicting scenes famous in Italian history

Cassoni decorated with gesso, because of their comparative frailty, are fewer in number in present day collections. Sometimes the complete cassone is covered with gesso work and again a painted scene occupies the center and the surrounding borders are decorated with gesso.

While the form and structure of Italian cassoni are rectangular, a wide diversity of types may be noted. Some are low, built to sit upon, and others are supported on legs, usually lions' claws, and still others are raised on standards high as consoles. Some cassoni are flat-topped and others have a curving top, and resemble a sarcophagus in size and shape. The fronts of Italian cassoni are divided into from one to five well proportioned panels.

A very ancient five-panelled walnut Venetian chest of simple design, placed against a rare tapestry

Chests are no longer needed in the home for their utilitarian value. We have cedar lined closets to store our furs and brocades, and vaults for our family plate, but the decorative value of the Italian cassone is just as valuable in the 20th Century interior as it was in the Renaissance palazzo. In fact one antique chest or tapestry or what you will, is asked to play a much greater decorative part than it did in the old 15th Century interiors where priceless frescoes, perhaps by one of the greatest masters, topped a stenciled wall, and a Gothic tapestry hung above the color jeweled cassone. Yet with all this superabundance of pattern and decoration the proportions of the rooms were so great that over-crowding or confusion of decoration never occurred. A cassone was usually given a wall space of three or five times its length and in placing these old cassoni in our homes today we should remember that their large proportions and rich decoration require space so that it may have a setting consistent with its antique dignity. Excellent instances of the perfect placing of old cassoni may be seen in the old palazzi of Rome, Florence and Venice, and in the French Châteaux of the Loire, while fine examples of old cassoni are in the Musée des Arts Décoratifs and the Cluny Musée in Paris.

Much of the beauty of cassoni of the painted or pastiglia decorated type has faded with the centuries and if we are fortunate enough to possess one of these painted cassoni its remaining color should be cherished and not drowned by the modern color of adjacent objects. Where the full beauty of these old cassoni is allowed expression, we find that vermillion shines forth from the gilt and alluring bits of brilliant color thrill us as we glimpse a few inches of the color that once blossomed over its entire radiant surface. The widest variety in the painted decoration is found in these cassoni—decorated to suit the owner's taste. We can imagine the beauty of the cassoni which filled the magnificent apartments of Isabella D'Este at Ferrara and again in Mantua. Isabella's love and desire for the beautiful was always kindled into realization in the

Florentine chest with a painted panel, "The Toast of Saint Giovanni." The armorial bearings shown are particularly interesting

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A Modernistic House on the Atlantic Beach

Smoothly Flowing Outlines, Plain Surfaces, Crisp Angles and a Real Sense of Rhythm Are Embodied in this Interesting Seaside Dwelling, Depicting a New Phase of Contemporary Art

By HARRIET SISSON GILLESPIE

PHOTOGRAPHS BY PALMER SHANNON

Warren Shepard Matthews, Architect

"WE dislike the things we do not understand," writes Paul T. Frankl in The New Dimensions, and it is quite true most of us answer to the indictment when it comes to an intelligent appreciation of modern art, in architecture if not in decoration. For, whether perversely or from certain ingrained convictions as to historic tradition, we often fail to see the other side of the picture.

The writer at the same time softens the impeachment by adding, "With greater knowledge our dislikes vanish. With greater understanding, we gradually accept what is going on about us," and we delight in his sympathetic comprehension of the intricacies and failings of the human mind.

That there does exist a rather general inability to visualize an abstract theory is quite true and particularly in the matter of house design. Not all prospective builders, for example, are able to form a mental concept of the house that is to be from a set of blue prints. Or the charm of interior furnishings from a collection of samples as many an architect and decorator will vouch for.

But once these limitations in regard to modern design are erased in the enjoyment of a concrete example, as in this inspiring beach house, designed by Warren Shepard Matthews for Glendon Allvine at Long Beach, L. I., we suddenly arrive at a closer understanding of the aims of the modernist and of the problems he is seeking to solve.

This vivid stucco dwelling, enlivened by black slate coping, rising from the dunes and brilliantly silhouetted against sea and sky is surely the embodiment of this new phase of contemporary art.

Like a modernistic ship just setting out to sea, is Glendon Allvine's modernistic home on the Atlantic Beach; designed by Warren Shepard Matthews, one of the first of the all-modern houses which have been built east of the Rocky Mountains

Here, as in the monumental sky scrapers that have given us a new city, is felt the same elemental appeal. The strength and force, so characteristic of the age in which we live, which we have built into our business buildings and now seek to embody in our homes, is clearly apparent.

The new art, as the modernist visualizes it, must be an individual expression of the forces that surge around us today. It means a breaking away from the convention, from old tradition, not in the sense of refusing its inspiration but so as not to be led by it. Our homes, in short, are to manifest efficiency even as a smooth running machine.

A romantic aspect of a modernistic house—the tile roof off the upper lounge of the Allvine house, taking in a magnificent sweep of ocean

"The demand today," explains Mr. Matthews, "is for greater sense of space, more of light and freedom; an enhanced sense of orientation and location; a keener feeling for perspective and proportion, with greater emphasis on the essentials to the exclusion of the things that impede our progress. This desire is further expanded by our need of economy of effort by the elimination of waste and, in the home, of the immediate realization of the age-old dream of banishing drudgery—human drudgery.

"Our dwellings must be definite in form, simple, of good proportion, and be placed with especial reference to the æsthetic values. As to the interior, the planning must be simple, with the utmost economy of space and no more room than is absolutely needed. The rooms must be compact, the lines simple and harmonious; and the furniture must express its function, not irrespective of beauty but in spite of it."

A perfectly legitimate curiosity exists in the minds of most of us as to what constitutes a modernistic dwelling but, although we have a general, if superficial, familiarity with the technique of the modern sky scraper, the lack of concrete examples of houses done in the modern manner makes it difficult for us to draw comparisons, and the tendency is apt to take the shadow for the substance.

Quite naturally, the interpretation of what the modern house means to the individual designer varies according

to his own reaction to the subject. But Mr. Matthews who comes from California where the modern dwelling first took root, has the advantage of long familiarity with the new form of architecture, so his rendering of it in the Allvine beach house has for us a new significance.

Due to the admirable balance and symmetry of the composition, the house is deceptive as to the amount and diversity of its floor area. For, though apparently but three stories in height, it boasts of eleven different levels, inclusive of the "decks" which, enclosed in iron rails so strongly suggest its being a modernistic ship about to set out to sea.

In the upper lounge is felt the full influence of modern art. The broken planes and bold angles that throw spectacular lights and shadows, the well proportioned openings, and general feeling of the interior treatment, have a definite sense of rhythm. A novel expression of modernistic decoration is to be seen in the couch of metal tubing and silver lacquer

Upper view of the lounge accentuates the modern characteristics. The staircase is eliminated and its place supplied by a couch, a box, a bar and a bookcase, by means of which the pent-house is reached. Snapped from the pent-house, the view at the left emphasizes prevailing vertical and horizontal lines of detail

It could well be that Mr. Allvine who, as Publicity Director for the Fox Films Corporation, and so innured to variety of scene, purposely chose a site for his home that offered the changeful aspect of this site by the sea. If so, he made no mistake in his selection, nor did Mr. Matthews in designing this, the first all-modern house east of the Rockies, fall short of accomplishment in supplying the proper architectural accompaniment.

For he has achieved a veritable triumph in harmonizing the design to its surroundings without in the least swerving from his modernistic principles. Without the aid of traditional ornament, the design depends entirely on form and the satisfying proportions of the openings in relation to the planes for its beauty and character.

The plan is unusually compact. The different levels, half a flight apart allow the stairway to carry the burden of movement from room to room and floor to floor. This, as Mr. Matthews points out, takes from the interior the static quality of room by room design and makes the journey through the house one of vista, surprise, and movement.

The motorist may enter the two-car garage in the basement directly off the street. Adjoining the garage is a fresh water shower for the use of bathers after their dip in the ocean. And, since one of the activities of beach life is to gather drift wood for the open fires, a store room 20 x 10 feet is built in back of the garage to hold wood. The main entrance facing the sea is but a necessary detail of the design. Through an oak door of extreme simplicity, without a suggestion of historic ornament, access is had to the hall, or the library, or the lower lounge, according to

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Sparkling Green and White Winter Gardens

The Finer Estates Have at Least One Section of Evergreen Planting, Where the Beauty of Tree Form is Manifested and Even Increased Through the Storms of Snow, Hail and Rain: First of a Series of Practical Garden Articles

By HUGH FINDLAY, Professor of Landscape Architecture, Columbia University

DRAWINGS BY RALPH REASOR

Pine bordered driveway in first fall of snow

"The wintry west extends his blast, and hail and rain does blaw;
Or the stormy north sends drifting forth the blinding sleet and snaw:
While tumbling brown, the burn comes down, and roars frae bank to brae;
And bird and beast in covert rest, and pass the heartless day."
ROBERT BURNS

ROBERT BURNS, the Scotch poet, is right in saying that the day is heartless when the blinding sleet and snow drive the bird and beast to cover but after a fall of snow that powders the plume-like crest of a pine or covers the billowy drifts of box with snow, one finds the day full of heart as the evergreens support these shapeless white flowers of winter. It may be that the hoary frost which covers the evergreens early in the winter with crystals, or improves their green dress with diamonds and pearls of exquisite color, will in some degree at least satisfy our desire for beauty in the garden during the dreary winter months. We get a new sense of the loveliness of tree forms when each graceful branch is delicately outlined in white. Nothing inspires a greater sense of the magic beauty of winter than to see the "hooded beehives of green

Hemlock hedge capped with snow, back of a garden wall, with a niche for sculpture. Formal planting of two boxwood and two tall pyramidal Arborvitae

The soul of the North has decorated the white pine, boxwood, rhododendron, cedar and ivy in this well designed evergreen garden

An evergreen garden at twilight in winter time

Where winter snow, rain and dew have transformed an evergreen and ivy garden into forms of glittering spun white glass

One of the most decorative evergreens to hold its beauty through the winter season is the well formed Norway spruce

and white" scattered about the garden or nothing will startle our imagination more than to open our blinds in the early morning to see outside the way the frost noiselessly has worked during the stillness of the night, like a white-fingered ghost draping a misty veil over the hemlock and pine.

If we wish to have an evergreen garden, we must plan for the spring planting in April and May, or for the summer planting in August and September. In selecting the site, one should keep in mind that the soil must be free from lime and well drained. Few plants will survive if water stands on the surface soil for any great length of time, as it shuts out the air from the roots and plants soon sicken and die. This is especially true of the evergreens.

Of course the site will always aid one in deciding on the plan, but much depends on the desire and taste of the owner, the extent of space devoted to the garden and the power of imagination of the designer, for there is no end to schemes for laying out such a garden. Two requirements seem certain. The first is that the garden should be close to the house and seen from the windows—if possible from

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Where winter beauty has almost eclipsed the original form of the red juniper in an evergreen garden of the North

The bright needles of the dwarf pine are shown in contrast with the blanket of snow with which the boughs are enfolded

Amusing and Lovely Glass Table Decorations

Refreshingly Novel, these Crystal and Glass Ornaments Add Interest and Color to the Dining Table

PHOTOGRAPHS BY LUCY LAMAR

NOTE: *The search for materials with which to express the modern feeling—the desire to have the decoration of our homes joyous in color and daring in design—has suddenly brought glass into new importance. In delicate colorings of almost every imaginable hue, glass lends itself equally well to absurdly whimsical forms and to more formal decorative objects.*

"What shall I put in the middle of my dining table?" It was to answer this old question in several new and interesting ways that Miss Rose Cumming brought back from Venice and Germany and France a whole "animal kingdom", and a wealth of colorful fruit and flowers, all of glass, some of which she had designed. The tables shown here were a part of the exhibition of glass table decorations shown recently at the American Art Association, Anderson Galleries, Inc.

Rose Cumming, Decorator

Right—A lovely table decorated with Louis XV figures of cupids and garnitures, and small Empire bowls filled with formal crystal bouquets. The table is set with old Spode plates, on a cover of embroidery and Point de Venise. The soft, almost transparent whiteness of the small French figures seems to enhance the rich coloring of the china plates. The background of this table is a copy of an old Chinese wallpaper in an elaborate design of fruit, flowers and birds

Above—Hungry white polar bears of Venetian glass howl across a frozen lake at each other on this mirror-topped table. Crystal trees from France grow along the edge of the lake and a gossipy group of four flapping penguins stand at one side with their very pink webbed feet, glossy black wings and white breasts. The mirror-top of this table was designed for use with these polar decorations by Miss Cumming, to catch and reflect the shimmering light from the crystal trees

Left—This modernistic table of light colored harewood, inlaid with wood of darker tones, is set with glass mirror mats. The ornaments which decorate it are made of Venetian glass in blue, green and white. Amusing horses, with green manes and tails, regard the world about them with speculative eyes. A great variety of these comical modernistic animal figures are now available, and many of them show the rare imagination and sense of humor of their designers. Bucolic calves and horses, dogs and cats of uncertain proportions, and bulky elephants, as well as some of the wilder animals, are favorite subjects. The cacti and other conventional plants used on this table are particularly designed, with their gay pots, for use in a modernistic setting

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Right—An old silver Spanish galleon in full sail forms the centerpiece of this Italian table, covered with heavy lace and set with tall, silver altar candlesticks. A rich touch of color is added by the bowls of Nattier blue porcelain fruit at either end of the table. The tall goblets are reproductions of old Italian glass, very heavy, with tiny bubbles showing here and there. Silver service plates of an early design are used most appropriately with these decorations

Left—The black trees which surround this Florida everglade table center were designed by Miss Cumming in Venice. Their glistening branches make an interesting contrast with the vivid lime-green crocodiles and the slate-green lizards which are wriggling gaily across the mirror lake. The goblets and candlesticks are deep green crystal. These ornaments are arranged on a Sheraton table against a background of wallpaper, in which soft green merges into deep blue

Right—This brilliant tropical table is appropriately called "The Marshlands." Along the seaweed banks of two long mirror lakes are tall silver glass storks, some marching along with proud indifference and others "fishing" in the lake with their bills. Here and there are great glass spiders with scarlet eyes. The background of this table is a set of twenty-four panels of old Chinese wallpaper in tones of gray, jade, rose, and yellow. The chairs are Queen Anne scarlet lacquer upholstered in yellow brocade

A Group Of Distinguished Rooms

The Living Room and Dining Room of the Long Island Home of Mr. Richard H. Brown Are Shown on These Pages

Oram Moffett, Decorator

Right—Detail of the dining room in Mr. Brown's home. The room is paneled in the pure Georgian manner with the walls glazed in a soft shade of blue and the enrichments on the mouldings gilded in a pale antique finish. The niched cupboard contains some old English amber glass, lustre ware and crown derby, which adds additional color to the room. The Copley portrait of Lord Henry Fitzgerald, in red military coat with a background of blue, is very effective

Below—Charm and dignity are achieved in this living room by the combination of beautiful old 18th Century walnut furniture against a background of soft green paneling in the Adam manner (late 18th Century). The mouldings of the paneling are parchment blue. A davenport upholstered in needlework on one side of the fireplace, with tables arranged conveniently about it, balances the two chairs opposite, harmonized in color and design with the rose and tan draperies

Done in Classic Georgian Manner

Softly Tinted Paneled Walls Make a Lovely Background For Fine Walnut and Mahogany Furniture

PHOTOGRAPHS BY AMEMIYA

Right—Detail of the mantel in the living room. The mantelpiece, one of unusual beauty, is a genuine antique of the Adam period, imported from London. Three sienna panels, enclosed by a curb, decorate the hearth. Effective use has been made of fine portraits in the decoration of these rooms, and the one above this mantel is painted by Nathaniel Dance. It has a frame of beautifully carved wood. The vases, which form the only decoration on this classic mantelpiece, are Derbyshire Spar

Below—View of the dining room, showing the simple beauty of the carved mantel, the finely beaded moulding around the paneling, and the Chippendale mahogany chairs. The draperies are a soft blue and tan of a Grinling Gibbons design which accentuates the Georgian effect. The bronze figures which decorate the mantel are 16th Century Italian pieces, and came from the collection of the Duke of Leinster. A large rug is in tones to harmonize with the draperies at the windows

Speaking of Art!

Sculpture Dominates the Galleries this Month, with Some Fine Sporting Prints and Several Portrait Shows

By MARY FANTON ROBERTS

A set of book-ends in chiseled copper, designed and executed by Heinz Warneke. By Courtesy Milch Galleries

THE Art Season in New York is once more in full swing. Every room in every gallery is showing something very new or very old. The Fall Academy has opened and closed—one finding it the same, pleasant place to meet friends, and also a godsend to the art critic, for there is always so much deserving of criticism. This, of course, is only half true for there are inevitable canvases before which one hesitates, or lingers. One of the latter is Ben Ali Haggin's portrait of a lovely young woman, "Mary".

"Rue St. Vincent," a Paris scene by Utrillo. Courtesy the Balzac Galleries

I have never seen an art dealer's shop in New York come into its own so abruptly as the Fifty-sixth Street Galleries. Every room in the entire building seems to be in demand and the variety of material shown in the first two sets of exhibitions is extraordinary. Just at present the most important show, if one can make any invidious distinction in such a wealth of really fine art, is the sculpture show by Carl Milles. And I want to stop here to say that sculpture seems somewhat to be in the lead on the artistic band-wagon in the December shows. In addition to the Carl Milles pieces show, which he brought over from Sweden, we have that extraordinary exhibition of Chana Orloff's at the Weyhe galleries. ARTS & DECORATION had the honor to present Madame Orloff's work some years ago before any of her sculpture had been shown in this country. It is extraordinary work in its strength, originality and dignity, in spite of its entirely fresh point of view. So often today the value of a new note in art is lost in a single eccentricity, but with Madame Orloff, you feel the racial quality of her work, her own vivid personality, a profound sense of satire, as well as technical skill.

"Dancers," sculpture group in Carl Milles garden, designed by himself. Courtesy Fifty-sixth Street Galleries

A wholly different note is presented in the wax figures and caricatures by Hidalgo. This is one of the successful exhibitions at the Fifty-sixth Street Galleries. Mr. Hidalgo was at the show when I was there, and talked most interestingly of the people he had modeled. And although the entire exhibition was very clever and very witty I felt that it was most genuinely significant when he was inspired by his own people, such as "El Peon,"

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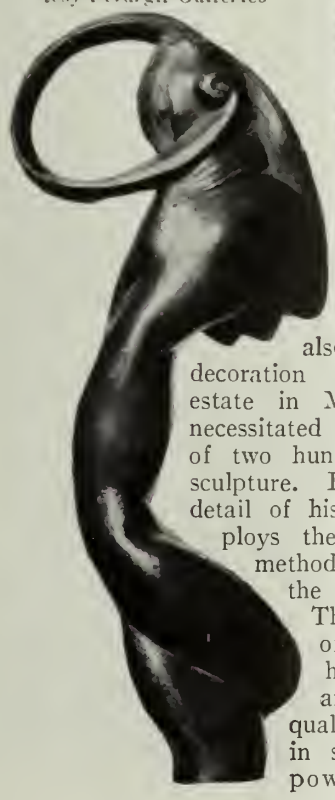
Panel, "The Dutch in the Baltic, 16th Century," in the series of mural decorations on Commerce by Boardman Robinson, designed for Kaufmann Department Stores. Courtesy of the Art Students' League Gallery

Drawing in charcoal of Duncan dancers by Stella Bloch. By courtesy the Montross Art Gallery

"Juana," "Matador" and the "Virgin Tehuana." Claude Bragdon has rightly expressed Hidalgo in an epigram, "one who can transfix a moment."

At the Ferargil Galleries the sculpture of José de Creeft is on exhibition, just as we go to press. A Spaniard of Catalan parents, de Creeft has been a leading spirit in modern art movements in France as well as in his own country. He has done one very important war memorial and also the garden decoration for an entire estate in Majorca, which necessitated the designing of two hundred pieces of sculpture. In the actual detail of his work he employs the *taille directe* methods and hews out the stone himself. There is a sense of great poise in his sculpture and a rhythmical quality that is rare in such amazingly powerful work.

"The Orchid," sculpture by José de Creeft. Courtesy Ferargil Galleries



An interesting exhibition of sculpture of the more conventional type was recently shown at the Mrs. Sterner Galleries, the work of Betty Burroughs, evidentially good portraiture. But to return to Carl Milles, in Europe he has been hailed as the greatest sculptor of the day, the legitimate successor to Rodin and Bourdelle. When I talked with him at the opening reception of his work in America it seemed hard to associate with the quiet modest gentleman, who spoke to me in quite good English, the praise that has been lavished upon his sculpture all over the world. So reticent an art critic as the one on the London *Times* has said: "His sculpture is now recognized as being of fundamental importance for the future development of art." He is particularly significant as an artist who has made it one of the tasks of his life to harmonize sculpture with architectural setting. He understands the ensemble in art, the relation between the various expressions in art, the great universal rhythm that will bring these expressions in harmony. In this number of the magazine we are showing an interesting group called "The Dancers," which is placed in Mr. Milles' own garden in Sweden. And for this garden he has designed some of the most celebrated pieces of his sculpture.

Along the lines of modern sculpture very interesting work is being done by Heinz Warneke. A pair of chiseled copper book-

(Continued on page 107)

"Still Life" by Gauguin. Shown in the first exhibition of the Museum of Modern Art

Paneled Walls Noticeable In Fine N. Y. Offices

In These Two Distinguished Rooms There Is an Air of Genuine Elegance, Such as One Finds in Homes that Have Been Inspired by Unusual Taste

PHOTOGRAPHS AND TITLES COURTESY LUCY LAMAR

The private office of Sir Ashley Sparks, President of the Cunard Steamship Company. In its spaciousness and fine dignity, this modern executive office captures something of the gracious charm of an 18th Century room in a London house, at the same time, serving as a fitting background for Sir Ashley's New York activities. The room is Georgian in feeling with mirrored over-mantel, painted paneling, and simple carved moulding, and the furniture is arranged to give that air of informality, characteristic of the period. The Hepplewhite chairs in mahogany are upholstered in black leather and the tables are classic in design. The mahogany desk is an excellent example of cabinet-making, with fine hardware decoration

The private office of William Woodward, Esq., Director of the Hanover Trust Company, shows 18th Century influence in the recessed bookcases and doors with fan-lights, and in the furniture itself, including red leather upholstered Chippendale chairs and red leather topped desk, all in mahogany, needlework arm chair and brocaded damask curtains in dull gold. Mr. Woodward's reputation as a sportsman and lover of horses is reflected in the small antique bronze model of a horse on black marble base, on his desk in this room. John Cross, architect. Office decorated by W. & J. Sloane

Broadway To Date

The Current Plays Flattered, Flayed and Fumbled

By BENJAMIN DeCASSERES

"BERKELEY SQUARE"

I HAVE been at plays that have completely awed me. In the magic of the moment, syphoned through the eye and ear into my mental and emotional natures, my critical faculty has been engulfed, stampeded off the psychical field. I come out into the full glare of Broadway, take one of those jolting, pitching, crumbling Broadway surface cars, and gradually my critical faculty—the undying Mephisto that should be the safety-brake in every man's make-up—is jolted to the top, and much of the magic and the awe that overcame me in the theatre vanish. If this magic and awe remain, in spite of the critical faculty, as in Reinhardt's production of "Everyman" and Barrie's "Mary Rose," for instance, then the magic and the awe have been authentic; then I have seen a great play.

Now, as to "Berkeley Square," a ghost, alcoholic, or dream-play, of 1786 and 1928, adapted by John L. Balderston from Henry James' "The Sense of the Past"—and, Mr. Balderston might have added, but did not, also from Mark Twain's "A Connecticut Yankee at King Arthur's Court"—"Berkeley Square" impressed me most tremendously while the tale was being unfolded before me. I felt the awe and magic of the theme, that there is no such thing as Time, and that present, past and future are modes of simultaneity split up into three prismatic illusions; I felt also the pathos of Peter Standish's 1928 futile love for his sweetheart of 1784 in Berkeley Square, London, to whom he goes either in fever, a dream, a drunk or through the dark door of insanity.

But when I got into my Broadway car—alas!—I discovered, in analyzing this play, that what remained in my brain were two words, "magic trickery." For Mr. Balderston is not a Henry James, a Barrie, a Poe, a Reinhardt, a Villiers de l'Isle Adam (who wrote a time-machine story long before Wells) or a Strindberg. "Berkeley Square" has the machinery of magic, but no magic—in spite of the fact that it is one of the best, wittiest and most engrossing evening's entertainment on Broadway, and is, by all odds, with "Winter Bound," the most completely "different" play in town.

Leslie Howard as Peter Standish, American, 1928, who goes to live in the house of Peter Standish, 1784, in London and dreams backward, is convincing, witty and subtle. He never overacts or crowds the stage. Margalo Gillmore as Helen the lost lady of his dream was beautiful and appealing in her always sheer fem-

(Continued on page 103)

Below—Alice Brady, Otto Kruger and Frank Conroy in the Theatre Guild play, "The Game of Love and Death" at the Guild Theatre

Above—Sylvia Sidney, who is playing the leading feminine rôle in "Cross Roads," by Martin Flavin, at the Morosco Theatre

Below—Josephine Hutchinson as "Wendy" and Eva Le Gallienne as "Peter" in Barrie's "Peter Pan" at the Civic Repertory Theatre

Norman Influence in a Long Island Home

Rough Native Stone and Brick, Contrasting with Plain Stucco Surfaces, Accentuate the Pleasing Contours of this House at Great Neck

By MARJORIE REID RODES

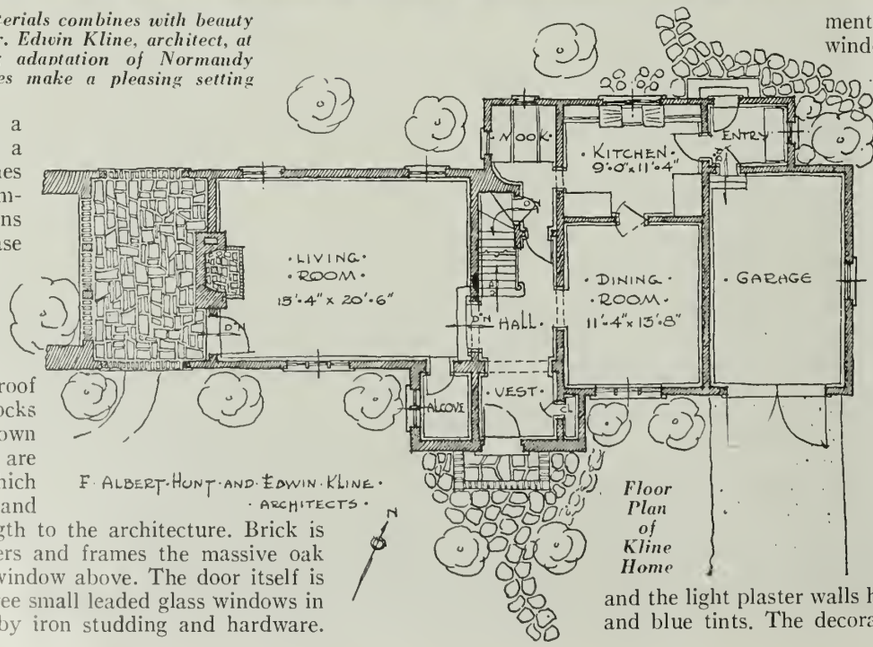
THE steep pitched roof, pointed gables, white walls of Normandy have an appeal to architects which is quite comprehensible. They possess a charm which is in some way intermingled with that of the country, intimately related to sunny farmlands criss-crossed with ribbon roads and stiff borders of trees, a tranquil quality which one likes to import to America. Norman architecture—and feeling—have had a most pleasant influence on the home which Mr. Edwin Kline, architect, built for himself at Great Neck, Long Island.

Hunt & Kline, Architects

PHOTOGRAPHS BY SAMUEL H. GOTTSCHO

Richness in the use of materials combines with beauty of line in the home of Mr. Edwin Kline, architect, at Great Neck, a charming adaptation of Normandy architecture. Black birches make a pleasing setting

The house stands in a wooded section and a number of black birches grow quite close. Hemlocks and rhododendrons were set out as a base planting and a formal garden adds brilliant color to the grounds during many months of the year. The walls are warm stucco with roof of black slate. Rough blocks of field stone, gray, brown and yellowish in tone are inset in the walls which support the front gable and give a feeling of strength to the architecture. Brick is laid in the gable corners and frames the massive oak door and the circular window above. The door itself is made interesting by three small leaded glass windows in the upper panels and by iron studding and hardware. Wrought-iron lighting fixtures are placed at either side of the door. Rough stone and brick are used effectively also in the sun porch wing. The glass doors of this porch are set in rough hewn oak frames, another attractive detail of the exterior architecture. Stone trims the lower part of the brick chimney, the upper section of which has been white washed. Stone appears again in the walls of the garage, which joins the house, forming a wing opposite that of the sun porch, with oak paneled doors. Windows throughout are leaded steel casements, the large triple mullioned window of the living room a pleasing detail beneath the overhang of the second story. Leaders and gutters are all of copper.



Floor Plan of Kline Home

Entering the house, one passes beneath a solid oak timber arch which separates the entrance hall from a small vestibule, as shown in our illustration. Walls are of rough hand finished plaster, tinted buff and ornamented with timbering. The floor is oak planking covered with a rich Oriental rug in which red is the predominating color and the furniture includes a very fine old Spanish chair, black walnut and tooled leather. The living room also has oak plank flooring, and the light plaster walls have just a suggestion of red and blue tints. The decoration of the dining room is

This stately brocatelle comes in red, green and rose de chine . . . .

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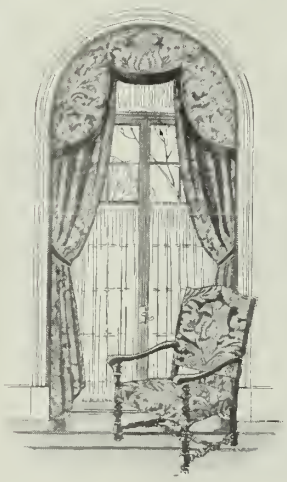

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similar except for an oak beamed ceiling. Most of the furniture in these rooms is French, corresponding to the architecture, and it includes some fine antiques collected by the owner in the provinces. The rugs are Oriental.

The sun porch opens from the living room and overlooks grounds and garden. This outdoor room has flagstone floor and walls of rough plaster, tinted buff. The heavy oak frames of the doors form an attractive bit of interior decoration. French oak table and comfortable armchairs furnish the porch as a second living room. The upstairs rooms are finished with plaster walls and painted woodwork. The furniture is Colonial, so closely allied with the French Provincial that the two have been combined successfully in many beautiful rooms.

The architect has been able to keep the charm of the French provinces in a somewhat formal setting, on Long Island. There is a richness in the use of materials, a strength of architectural detail, a balance and beauty of line in this house, and a maximum of convenience in construction, in which none of the character of the old Norman architecture has been lost. This combining of past and present ideals is one of the problems which the modern architect has to meet. Our taste for old forms and our appreciation of their beauty does not always include a willingness to accept their defects, but prospective home builders sometimes seem to feel that there is no escape. As one woman expressed her opinion on early American architecture, "It is attractive to look at but I could never live with little undersized windows that stick open in the rain and shut on warm summer days!" She will probably discover eventually that no modern interpretation of the early American is afflicted with such annoyances—and that the appeal of old things, the informality of primitive and simple things is not derived from unfortunate details, nor from any phase of a construction which was sometimes necessarily crude. It is something more subtle, less easily defined.

With an unusual richness both of materials and finish, Mr. Kline has kept and even accentuated a certain immutability which belongs to the architectural style. This house is interesting, too, as one which he designed for his own home. In working for a client an architect may be influenced and perhaps limited by ideas of the owner, by convention, by various considerations. In the house where he himself intends to live, he gives full expression to his imaginative and creative impulses. It is a composite picture of things which during years of work have seemed to him as especially good, things concerned with general plans, with minute details and with less tangible matters. In this case it is an original and an exceptionally attractive picture which the architect has given us.

Rough field stone and brick give a feeling of strength to the entrance gable and make an attractive frame for the heavy oak paneled door. The triple mullioned window of the living room is a decorative detail of the exterior architecture and an interesting feature of the interior treatment

We are impressed not only by the dexterity with which the stucco, stone, brick and timber have been combined, but by the fact that all of these materials were needed by the architect to carry out his conception. This is quite in line with a general trend not only in architecture but in all the arts. Our pleasure in the beauty of materials involves a regard for their relation to each other and, as one modern artist has put it, to ourselves. It seems that we respond, whether consciously or not, to the feel of substances as we do to that of sound or color.

There are still stucco houses and houses of timber, stone or brick, but there are even more, perhaps, built of all these materials used in a way to form fine contrasts. They harmonize with the interiors of homes where wood is inlaid with metal, metal with other metal, where exquisite glass tableware is ornamented with platinum and innumerable novel and ornamental effects are gained through the intrinsic qualities of materials with which work is carried out—and without losing that all important element of simplicity.

This is one of the distinguishing characteristics of modern houses as compared with the old architectural styles which inspired them, types which like our own early American homes were usually built of materials at hand. The New England settlers were probably duly thankful for their timber and the Southern colonists for their brick—and content to leave it for a more luxurious generation to disregard the natural product of the land and to import what it chose. But today, unhampered by lack of transportation facilities, architects are using imagination through many materials.

A solid oak timber arch separates the entrance hall from the small vestibule, an interesting architectural effect which carries out the spirit of the house

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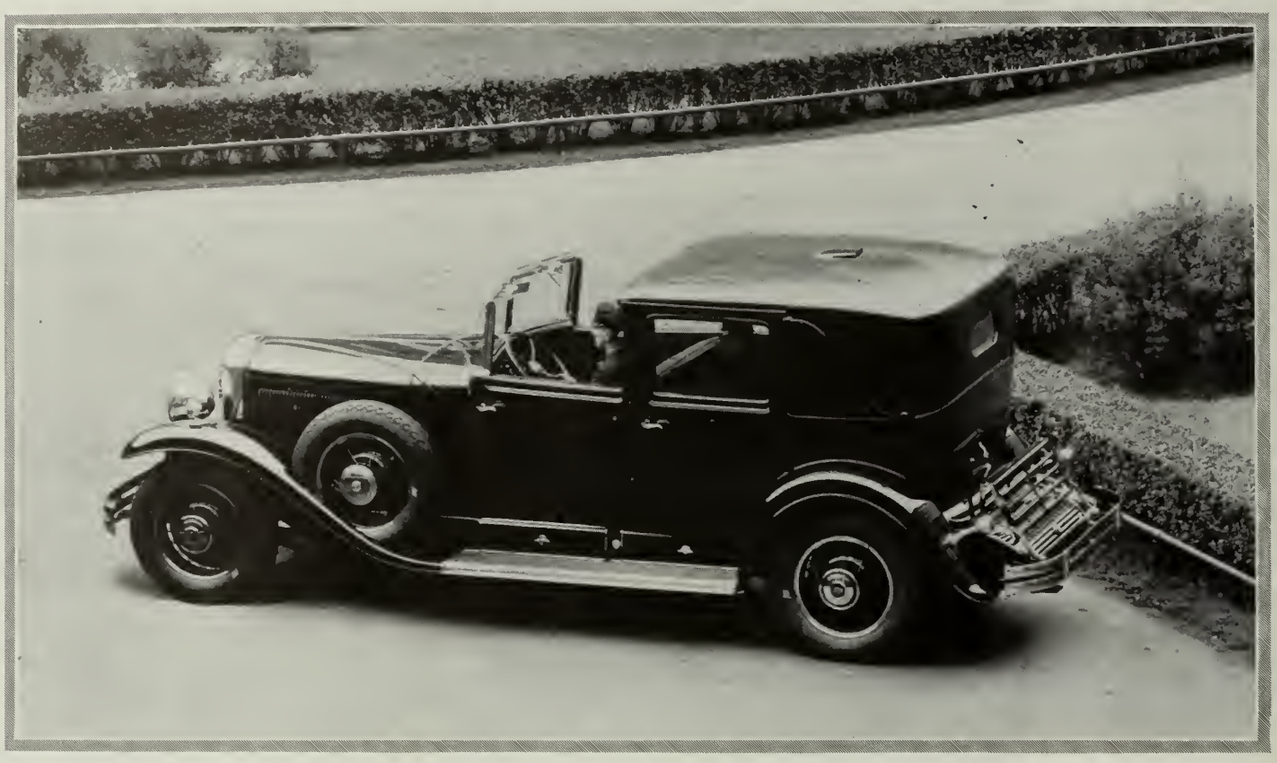

The new Cadillac has unquestionably an outline of good form. It is especially designed for theatre and opera going, the slightly smaller body size being preferred for evening use. Smartly up-to-date, this Cadillac Fleetwick is wired for a radio. All windows and windshields are of non-shatterable glass, eliminating every possible hazard of flying glass

The sumptuous rear seat in this car is upholstered in suede doe skin broadcloth, of which it is possible to have a great choice of colors. All the metal fittings are chromium finished, which gives the effect of highly polished silver but does not tarnish

This view of the car shows the extra seats of the "opera type", the right one facing to the rear and the left one facing sideways. These seats can be adjusted to three heights. Convenient accessories include vanity, umbrella, a clock, and ash trays

*

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The kitchen telephone is essential in conducting household business, saving steps and time, preventing such domestic tragedies as burnt biscuits and scorched roasts.

Building and Equipping Your Home

Heating Systems, so Important to the Comfort of the Modern Home, Should Be Economical, Convenient and Adaptable to the Architectural Treatment of the Interior

By H. VANDERVOORT WALSH—Asst. Professor of Architecture, Columbia University

"IS there any one system of heating a home that is the best?" asks the perennial client of the architect.

"Yes," answers a very wise and diplomatic architect, after he has heard this question a hundred times and has learned how to be ready with an answer.

"The best method of heating a home is entirely automatic in operation, maintaining an even temperature of about 70 degrees F., on the coldest and the mildest days of winter. The heat is distributed down near the floor where it is felt, and not up at the ceiling. No cold drafts can be felt, sweeping around your feet. Radiators are not visible in the rooms. There is no coal to shovel, no ashes to take out and no sooty chimney to clean. You never smell coal gas, illuminating gas or oil fumes. The air, though warm, is not dry but tempered with moisture like a beautiful day in spring. You do not smell dirty steam, burned dust nor musty flues. All of the heat you buy stays in the house, and twenty-five percent of it does not go scot free up the chimney. You hear no rattling pipes, no roar of combustion in the basement, no growl of motors or hissing of steam valves. The cost of installation holds a reasonable proportion to the cost of the house."

"Well that is the kind of heating system I want in my house."

"I'm sorry," replies the architect dryly, "what I described to you is the best, but I don't know where to get it. There is always something a little wrong with every available way of heating. If all the faults were eliminated, then, I'm sure the biggest one would be there—the cost would be so great you wouldn't want to pay for it. You can keep this picture of the ideal system in mind, though, and try to buy something that will come as close to it as possible. This will make the choice of a heating plant as difficult as purchasing the best automobile or the radio with the purest tone. You have your choice of heating with warm air, hot water or steam. If after you know the facts about each and how inventors have overcome their faults, and can point to any one system of heating as the very best, you will be doing something I have never been able to do."

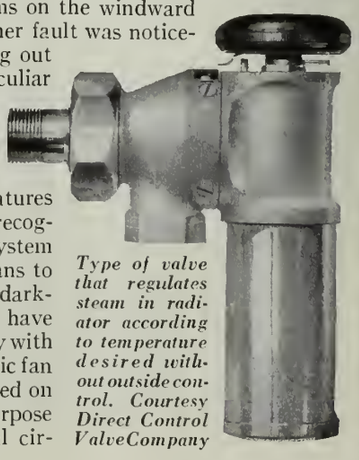
In view of the above conversation, let us review the features of the three ways of heating a house. Take first the oldest, known today as the "warm-air" system of heating, and unofficially as "hot-air" or even "furnace heat". In some parts of the country you will find the majority of houses heated in this way. In other parts you will find a strong prejudice against it, so strong indeed that banks and building loan associations will not lend as large mortgages on homes heated with warm air as when heated with steam or hot water. Essentially the system consists of a furnace, covered with a sheet metal jacket and pipes or ducts leading from the furnace to various rooms in the house. Through one large central duct, usually located in the central hall of the house and leading down to the base of the furnace, the cold air settles and passes to the dome or radiator over the fire-pot. Here it is warmed and then rises up through the ducts to the various rooms. This super heated air coming out of the register into the rooms is supposed to mix with the cold air and raise the general temperature of the room to a comfortable level.

Heating apparatus may be built into the wall so that it becomes a part of the architectural treatment. In this paneled dining room, the heat enters beneath the windows through wood panels with decorative grilled openings. Courtesy Circulair Heat, Inc.

Iron grille over a radiator set into the wall of a nook in a St. Louis clubhouse. The control damper is under the edge of the bench. Courtesy Circulair Heat, Inc.

Everything would be all right if the air really did flow to all the rooms as needed for heating purposes, but unfortunately many installations have failed to heat the houses properly because the warm air was unable to force itself into the cold rooms on the windward side of the house. Another fault was noticeable, too, the air coming out of the ducts had a peculiar odor, sometimes of burned dust, sometimes of damp soot and other times of coal gas.

As bad as these features have been, and as well recognized as they are, this system of heating is by no means to be cast into the outer darkness, for improvements have come forward to do away with the faults. A small electric fan is now made to be located on the inlet air duct. Its purpose is to set up mechanical cir-



Type of valve that regulates steam in radiator according to temperature desired without outside control. Courtesy Direct Control Valve Company

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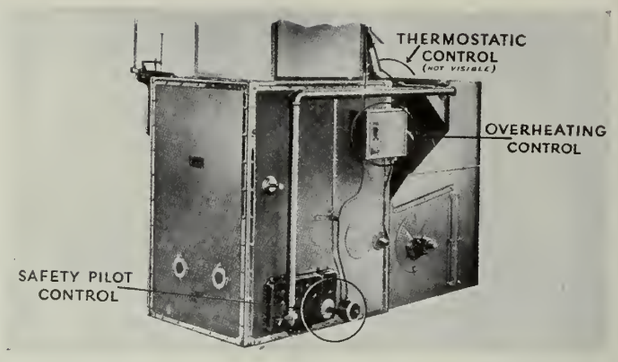
FURNITURE AND WOODWORK ARE MADE

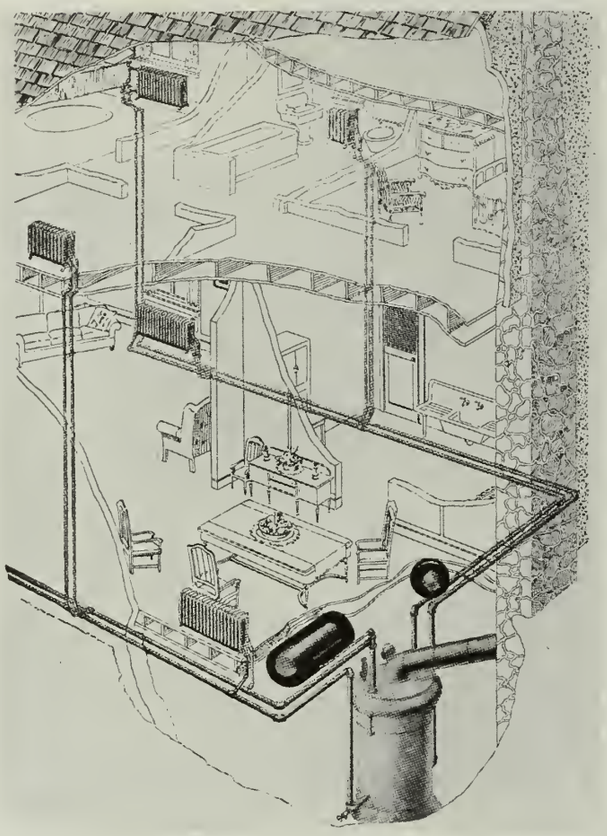
culation of air over the furnace and up through the ducts into those cold rooms on the windward side of the house. To remove the smell of dust and dirt a screen covered with a sticky substance is used to clean the air before it blows over the furnace. The odors of coal gas are eliminated by building the radiator over the fire-pot of tighter construction, eliminating as much as possible the joints. Of course any warm-air system of heating has the decided advantage that ugly radiators are not placed in the room to upset the effects of the decorator. As a matter of fact the tendency now is to conceal the steam radiator behind grilles and design it to warm the air that goes out of a register to the room. In other words steam and hot-water radiators are made to deliver warm air to the room, like the flues of a warm air system. Just as improvement has been made possible with an electric fan to force the air through the flues to the rooms, so two fans have been installed at each radiator to blow air over it and out into the room through a grille. However with the warm-air system the heat is imparted directly to the air which carries it to the rooms, but when concealed radiators are used, the heat is imparted to the steam which carries it to the radiator, and then the radiator gives it up to the air which then delivers it to the room.

Now heating the home by means of hot water has been a favorite system with the public for many years, because compared to the average, cheap steam system it has shown many superior qualities. Expressed in the unscientific words of the layman, "It seems to give a moister and pleasanter heat to the rooms than either the steam or warm-air system." Of course what is really meant by this is that the hot water radiators, since they do not have as high a temperature as steam, impart heat to the air of the room without scorching the dust particles and creating that dry, dusty smell, very well known to all. Also the rooms are not overheated in the mild days of winter, because the temperature of the water can be lowered by dampening the fires in the boiler. But the ordinary steam radiator is either full of hot steam and giving off its full capacity of heat or else it is full of air and cold. In the mild days of winter, the radiator has to be turned off and on, at intervals, and windows opened and closed. Rather than do this, we all sizzle and cook, often sitting in rooms with temperatures as high as 85 degrees, a very unhealthy condition. This overheating, resulting from the cheap systems of steam makes the hot-water system seem very comfortable by comparison.

However hot-water systems, although appealing to the home builder have usually lost out in the competition, when prices were named for invariably the one pipe steam systems were much cheaper to install. The reason for this difference can best be explained when it is understood that the temperature of the water in the radiators was regularly about 170 degrees F., whereas the temperature of the steam was 215 degrees. Now the intensity of the heat inside of the radiator determines its size, if the room temperature is assumed to be fixed. The more heat, the smaller the radiator can be. In this case the steam radiator could be made about five eighths the size of the hot-water radiator. Then too the steam radiator could be made to work with one pipe which supplied the steam and returned the water of condensation. This was not possible with that hot-water radiator which had to have a pipe for supply and return. Accordingly the hot-water system with its larger radiators and extra piping costs more to install.



A machine equipped to purify and add moisture to the air as well as heat it. Courtesy Carrier-Lyle Corp.

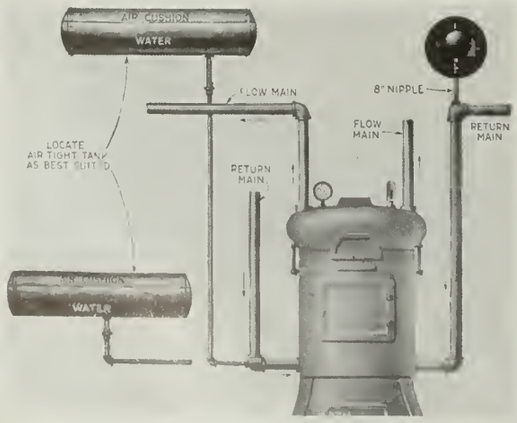


A hot water system which operates under pressure greater than atmospheric permits smaller radiators and gives better circulation of heat. Courtesy Neptune Meter Co.

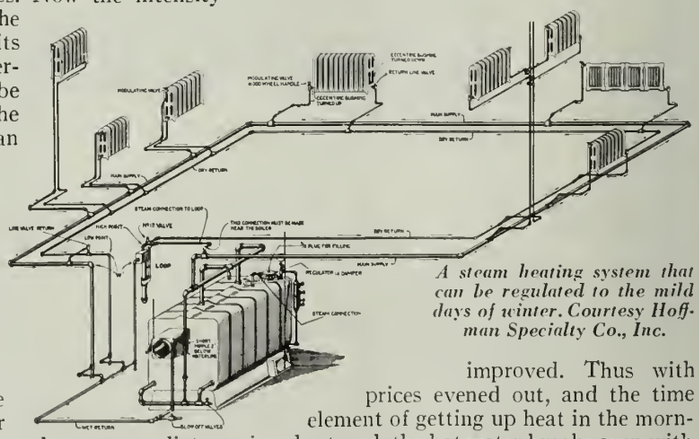
Now, however, much of this difference has been overcome. By adding a safety valve which creates pressure on the water in the system greater than that of the atmosphere, it is possible to charge the water with more heat. It will be simple to understand why this is so, if you will recall that the water down by the sea, under the greater atmospheric pressure, will not boil away at as low a temperature as it will on the mountain top in the more rarified air. In other words, the more pressure you apply to water, the higher is its boiling point. It has been found mechanically possible and safe to add enough pressure to hot-water systems so that water at 210 degrees can be circulated through the radiators. Under normal air pressure, it would be impossible to get so much heat into the water for it would boil away to steam. Now when it is possible to circulate water at so high a temperature as this, it is not necessary to make the radiators any bigger than those used for a steam system. Likewise to balance up the rest of the cost, in general it will be found that the extra expense for good valves on a steam system will balance with the extra piping and cheaper valves on the hot-water system. With higher water temperature possible, there is needed less water to heat up and less time to do it. Circulation too of the hot water throughout the building is improved. Thus with prices evened out, and the time element of getting up heat in the morning shortened, the hot water breaks even with steam and at the same time has many advantages over the uncontrolled systems of steam heating.

However the difficulties of controlling steam, and preventing the overheating of the house in the mild days of winter have been done away with in the so called vapor-

(Continued on page 84)



Hot-water heater showing the relationship of water tanks and relief valve. Courtesy Neptune Meter Co.



A steam heating system that can be regulated to the mild days of winter. Courtesy Hoffman Specialty Co., Inc.

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ANTIQUE ENGLISH FURNITURE

One of a pair of magnificently carved and gilt Adam mirrors 6′ 8″ high, 3′ 3″ wide.

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A simple carved antique walnut cassone with lion's feet lifting it from the floor

(Continued from page 51)

effort to outdo the splendor of some friend or relative, and thus she must have possessed many beautiful cassoni and since her homes were in the vicinity of Sienna, which city she often visited, we may imagine her influenced by the Sienese love for brilliant, painted coffers which bore romantic and colorful tales from the Myths of Ovid and other poets. And we can imagine Isabella desiring many of these cassoni to accommodate her ever increasing wardrobe. Then too she probably possessed chests of a heavier, less ornate type, securely bound in iron so that they might be carried on a journey, for Isabella enjoyed travel and made frequent trips to Rome, Florence and Venice.

Today, we designate all Italian coffers and dower chests as cassoni, but during the Renaissance period they were as often known as forziere. The suggested difference is that the latter name denoted a box of the type that would serve equally well for transporting clothes and other articles when traveling and for a seat in the house; the name cassone being rather applied to the chests fixed to a table base. The interiors of the forziere were frequently lined with some material and the inside of the lids painted.

Then, too, there are more or less salient characteristics indicating the region of Italy from which some particular cassone may have originated. For each of the regions had and has retained its own traditions, these being interpreted, at least to some extent, by the local craftsmen in the dower chests and other pieces he was called upon to make. And as the Italian cassone, like the similar chests of other lands, represents the age-old tradition of the bridal chest, the features indigenous to the various regions may be looked for and found with these interesting pieces of old furniture.

As illustrating this, we will quote a few of the sections whose early traditions as well as some of the imported influences survive in the cassoni. Those of Venice not infrequently evince a decided tendency to geometrical patterns, a hang-over from the time when Spain dominated this part of Italy. With some of the carved motifs there is a free use of gilding, especially with those early 16th Century chests having a hinged top over a shallow tray and two hinged cupboard doors below, the doors being carved both inside and out. Later, of course, the Venetian chests exhibit the full influence of the Renaissance in the carved and stucco scrolls, foliation and other Classic motifs appearing after the Revival.

For superb artistry in so far as painted panels are concerned, those of Verona were probably unsurpassed, the panels taking various shapes framed by elaborate carving and it must remain a matter of regret that so few of these splendid chests have survived. Early Tuscan examples, on the other hand, not infrequently display a similar leaning to geometrical repetition and though by the 16th Century the inlaid panels of the Tuscany cassoni show that the geometrical designs are disappearing, there are still obvious traces of the earlier tradition.

With the carved chests of Florence, during the 16th Century, there are several points of interest. One is the prevalent use of the convex flutings along the base of the cassone; another is the raising of the carcase on four feet which usually take the lion or some other claw form. Often, too, with the Florentine 15th Century examples, the frieze of the lid is concaved and carved with a scale-like pattern, in every way similar to much of the ground carving of the so-called Irish Chippendale furniture. And with the Florentine chests this scale pattern is repeated on the base which seems to have been placed directly on the floor before the introduction of the four feet for supports.

(Continued on page 94)

Salon in the Ca d'Oro, Venice, showing a walnut chest and two pair of chest panels hanging on the wall

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beauty forever

Sideboard of the Hepplewhite type known as the "Sadler"; chairs on either side are in close harmony, with the wide, concave seats upholstered with a heavy fabric. The sideboard is richly inlaid in the contemporary manner. Courtesy William A. French Furniture Co.

(Contniued from page 49)

Hepplewhite's "Guide" have remained unchanged since it first appeared. Certain types, which he designed and produced, have had a greater appeal than others and it is those which have remained popular to the present time, a point illustrated by the dining room furniture made today in his style. We find, therefore, a prevalent use of the many forms of shield-back chairs in sets of six or more side chairs and two arm or elbow chairs.

(Continued on page 91)

Right and left—Two models of extremely fine types of Hepplewhite chairs; typical back with upholstered concave seat. Both delicately carved. Courtesy Schmeig-Hungate and Kotzian

Below—Sideboard with traditional vase ornaments; matching Hepplewhite chairs with oval backs, and turned, tapering characteristic front legs. Courtesy Somma Shops, Inc.

The *Un*welcome Gifts that Santa Claus Left

With GAS or OIL for HEATING —what will you do with WASTE and RUBBISH ?

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Sparkling Winter Gardens

(Continued from page 55)

the windows of the livingroom. The second requirement, and of equal importance, is that the garden, if it is to be intimate should be enclosed by an evergreen hedge.

On line with the main axis from the central window or possibly a French door, there should be a niche clipped in the hedge, and some object suitable to the garden fitted comfortably into it. About this object, or with this object in view, the whole garden may be constructed. The boundary of the garden as well as each bed should be marked by dwarf evergreens.

Before moving evergreens and especially if they are to be lifted in August or September, give them a good watering two or three days before digging. The tissues of the plant are then filled with water and it withstands transplanting. Each plant should have a good ball of soil adhering to the roots. Care should be exercised in removing the bag so that the ball of earth is not broken. Evergreens become very resistant during a drought or hot weather and many planters take advantage of this resistence and transplant in late summer. However, one should, where possible, spray the tops of the plants morning and evening for two or three weeks after transplanting. This practice will keep the buds and wood soft.

All of our evergreens have their feeding roots near the surface soil and one should plant these trees no deeper than the depth they grew in during their stay in the nursery. One part of muck soil or well-decayed leaves, and three parts of a good garden loam packed about the ball of the tree will do much to encourage the root growth. Eliminate air pockets in the soil and therefore pack the soil tightly about the roots and puddle the soil. The puddling brings the soil in close contact with the roots. It is also advisable to leave an earth circle about the plant so as to form a dish in which water may be applied from time to time, for there is nothing gained by sprinkling the earth surface with water. See to it that the water reaches the roots.

If the evergreen tree is more than ten feet tall, it should be wired to the ground. Drive in three stout pegs standing on an angle away from the tree and out beyond the branches. Place the wire through a rubber hose or piece of auto tire to prevent the wire from girdling the tree trunk. The area of wire covered with the rubber should then be placed about the trunk up about six feet and the wire connected with the pegs and drawn taut. The wire should remain as a support for at least two years and by that time the tree should have become well established with a new root system.

Never apply fresh manure to evergreens, not even as a mulch. Many newly planted evergreens are injured by over feeding before the new root system is fully developed. During the winter a mulch of decayed leaves is good and these leaves will rot into the soil with the fallen needles forming an ideal soil for the plants.

A thorough spraying with a strong force of water two or three times each month during the summer will do much not only to wash off the dust, but also to dislodge and destroy the much dreaded red spider.

It is a waste of printer's ink to outline a list of varieties without knowing the style, shape, or character of the winter garden. When you have decided on a plan, then visit a nursery and select the plants that will give the best results, but keep in mind if you make your selection of varieties in a Botanic Garden or Arboretum where there are a great many varieties, you may have to search in several nurseries before you can assemble the collection. In making the selection, keep in mind these particular conditions in which you must carry out the plans. The position of the garden,—sunny or in shade; the growth of the plants—plant moderately close, for one cannot stop growth, though one can keep the plants clipped back.

You may want to change the garden after ten or fifteen years, for as objects in a house wear out, so do gardens. Study the texture, fine or course, light or heavy, delicate or strong, and also the color—for there are many shades in evergreens, from the darkest to the lightest green, blue green, golden yellow and green tipped with yellow, as well as variegated evergreens. Arrange the plants so that both the textures and colors look well together. Select plants with character but generally speaking avoid eccentric characters because freakishness is not desirable. On the other hand an occasional odd-shaped plant may furnish accent or variety, but above all the plants must have a decorative character. Study the comparison of beauty in the varieties, textures, and forms of evergreens, for a garden of this type never diminishes in beauty regardless of the season.

Winter is looked upon as a cold, lonely period of the year, but evergreens inspire a feeling of life. They are beautiful in the gentle rain, hoar frost, silvery mist, the white snow, the full sun, and at twilight when the purple shadows gather and fall across the drifts of snow that smother the paths.

Beauty is a necessity in life and the pleasure from seeing beautiful objects touches deeper than the mind—it reaches down into the soul.

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The Florida House

(Continued from page 40)

background. The landscape gives you no help in Florida. You must make your own."

"What about the gardens?"

"There were no fine gardens in Florida in 1918—only the gardens of the Hotel Poinciana. But now some of the loveliest gardens in the world are in Florida. But, in the case of gardens, too, people had to learn what was suited to Florida. At first they wanted to raise roses. But why raise roses when orchids grow outside? Today, however, people send to the Mediterranean countries, to tropical places—yes, even as far as India—for plants that will grow under tropical conditions and with the least care. The remarkable part of it is that there are four growing seasons in a year and one can have a gorgeous garden in a few months. For most of the houses I used tile roofs and stucco or stone walls. The tile roofs are lovely among the cocoanut trees. Of course, there are some atrocities, but the whole effect is very good."

"If the whole effect of a town is very good," I said, "an occasional atrocity can't spoil it. There are atrocities in the fine old towns of Europe, as you know."

"That is true, there is nothing like unity of style. But all this is ahead of my story. The point is that when I went to Palm Beach, people didn't want to build. They lived an artificial life—walked from the Poinciana to the Breakers and were always changing their clothes. 'Why build a few weeks use in a year!' they declared. So I saw that it was necessary to change the life at Palm Beach and I worked to that end. Now there are sports—golf, fishing, tennis, polo. People wear sports clothes all day long—until it is time to dine."

Again Mr. Mizner answered his own question, this time with an allegory: "An architect's job is the most difficult and the worst paid. He must be a mechanic—for the service and kitchen and must know enough of the job of a bricklayer, a carpenter, a plasterer, a plumber, and an electrician to know whether it is being done properly on the building, and, if it is not, to show how it should be done. He must be an artist—to design the living quarters. He must be a philosopher—with the imagination to look into the future as well as into the past. He must be a business man—to handle contracts. And he must be a lawyer—to write specifications. Well," he smiled, "I get along. Possibly I have used a little of that chloroform on my clients. My clients allow me to express as much of their personality as possible. There is never one to annoy me—they simply tell me their needs. The fact is, that out of a family of ten brothers and sisters, I am the last one alive. I end the line. I want to do my best to leave my houses as my children—like a sailor, one in every port.

"Often my clients are away from Florida when I am completing their house. I think that they get better results than if they were at my elbow, right up to the end. One man, as is often the case, wanted a much smaller house than would satisfy his wife. I designed the spacious house that I thought they should have. They approved the sketches and departed for the north. Months afterward, the man came down again to see the house, which was almost completed by that time. The client must have been surprised at its big size. He looked it over but he said nothing, beyond making a suggestion about a small detail that we at once complied with. Then as he turned to go he said, 'By the way, Addison, you never sent me the plans of this house.'

"'Oh,'" I answered, "'I *did* send you the plans.'

"'Yes, the floor plans, but not the elevations.'

"'Well, how could I send you the elevations before the house was finished?' I asked him. I never have sent him the elevations yet!"

Ungracious as it is to spoil one of Mr. Mizner's good stories with a comment, I nevertheless would remark that there is a serious point underneath the joke. That is, that a client can scarcely hope to get an absolutely true picture of what his house will look like from seeing the architect's sketches and the blueprints of the working drawings. The client should realize his limitation and he should be careful not to interfere with the efforts of the architect to complete, in the finished house, the picture which exists in the architect's mind and perhaps nowhere else.

"Coming back to the development of Florida architecture," I said to Mr. Mizner, "did you not also find it necessary to work out a type of house plan that was suited to the Florida climate and to twentieth century manner of living? Both are, of course, quite different from those of Mediæval Spain?"

"Yes. Technically the old Spanish house was a castle. The windows were high above the ground and usually they were barred. There was one heavy plank entrance door, some six inches thick. This construction was necessary in view of the poor policing of the times. Behind these heavy exterior walls the house was designed around a patio—the open court in the center of the building. Of course in Florida there is no need of designing a house in that way. There was nothing to do but to turn the old Spanish house inside out, so to speak; put plenty of openings on the outside walls to let the sunshine and air into the house, and, in other ways, make people feel that they were living out-of-doors. The patio was retained, so that people did not lose the openness inside of the Spanish plan. Thus the patio in Florida is the great out door living room of the house—the place for tea, for after-dinner coffee. The important rooms of the living portion of the house are related to the patio, generally in such a way that they face both ways, with a view outdoors as well as a view into the patio.

"Thus in trying to develop a house that was suited to Florida, my idea was first of all to fit house to setting and to make people comfortable in it; and then to make it as attractive as possible without showing too much effort. What I would impress on people is not to make their houses too ostentatious and too strong on the outside. If they have money, let them keep it inside."

"What is characteristic of interior decoration in Florida?"

"First, we have very high ceilings, for comfort. Because the daylight there is so strong, we must control

(Continued on page 102)

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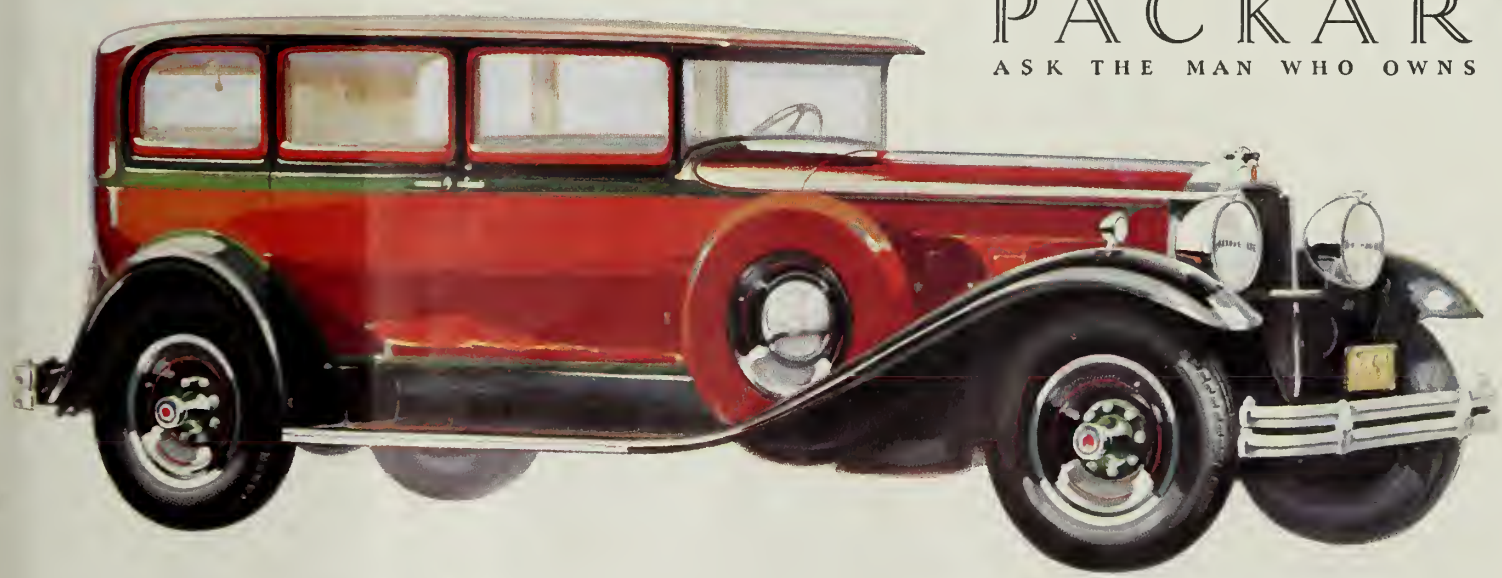

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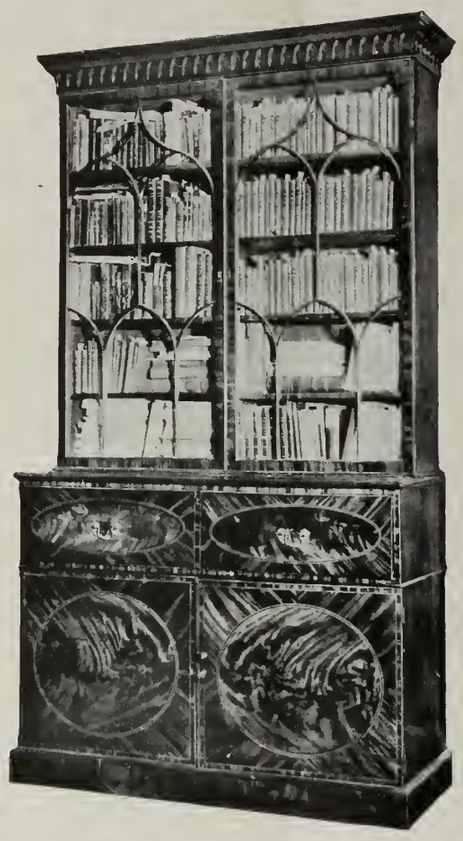

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Floors that Whisper "Luxury"

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SOFT as the turf that tops the paddock, springy as the well-groomed track, in color and design a perfect harmony with every unit of the decoration—such are the lustrous Mohawk Chenilles laid throughout the Arlington Downs Club House, in Fort Worth, Texas. Specially-woven for this impressive meeting-place of society and the world of sport, these Chenilles subtly flatter the tastes of those who will assemble there.

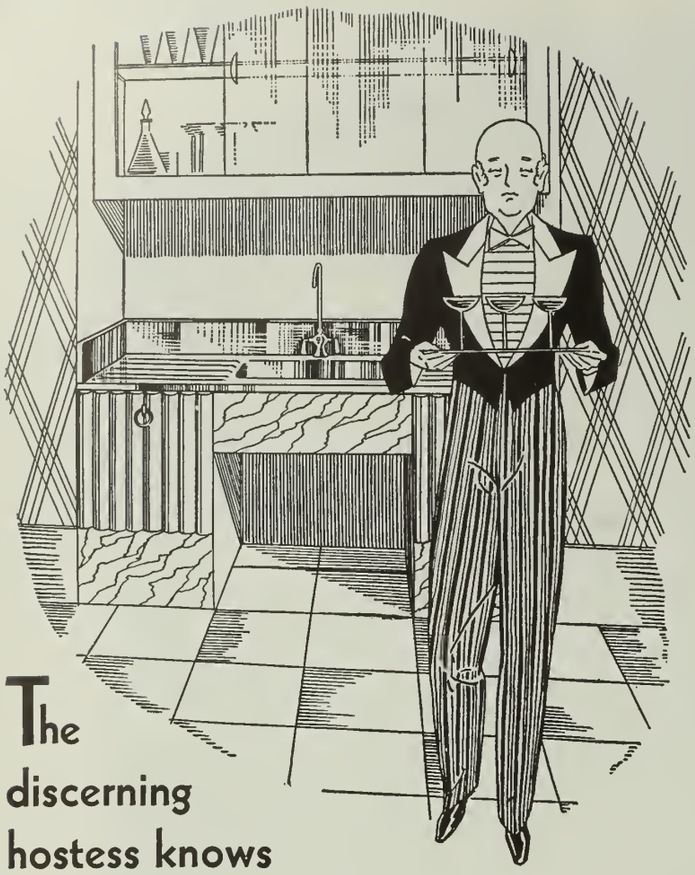
Not alone in clubs and in hotels, however, is the growing vogue for Chenille carpeting in evidence. Numberless private homes are discovering how much of beauty and luxury Chenille can contribute—not otherwise obtainable in a floor covering.

Woven to order, Chenille carpeting completely individualizes a home, since its design and color range is virtually without limit. It can be woven free of seams—up to 30 feet wide—to provide an unmarred expanse of loveliness. Finally, it can be loomed to fit exactly any room outline, however irregular—to run around hearths and radiators and into alcoves, all without a cut or seam. This "flexibility" no other woven floor covering possesses—and its long wear is incontestable. Small wonder, then, that Chenille has met the approval of the discerning, who are employing it increasingly to grace their floors and to introduce a note of quiet elegance.

Mohawk Chenille carpet adds rich beauty to this delightful Women's Lounge in the Arlington Downs Club House. Fakes and Company, of Fort Worth, Texas, furnished the floor coverings for this meeting-place of sports followers

More Chenille bears the stamp of the Mohawk Carpet Mills than is produced by all other makers combined. Your decorator or furniture dealer may draw at will upon the Mills' expert knowledge for advice and assistance in measuring and in deciding upon pile-depth, pattern and color.

Advertisement



The discerning hostess knows

Crystal, silver and china! Candlelight on lace and linen! The tray of hors d'ouvres! Smart, deftly handled conversation! The congenial cocktail hour! . . . Surely these social amenities are an important part of life. And the discerning hostess knows how greatly their success depends upon the efficiency of the service facilities that are unseen by the guests. • A service pantry provided with an Elkay Butler's Pantry Sink both hastens and improves service from the kitchen to the dining room. This lustrous, metal-clad fixture provides a most convenient place for the adequate preparation of the perfectly served dinner, from those choice dishes that require a deft touch, to the sparkling contents of the tall-stemmed glass. The hostess whose service pantry is so equipped may anticipate with certainty the unexpressed but obvious approval of her guests. • A letter will bring you a brochure of detailed information about Elkay Butler's Pantry Sinks. The style range is wide, or, if you prefer, Elkay will sympathetically carry out your own architect's design.

ELKAY MANUFACTURING CO.

4706-4716 Arthington Street, Chicago

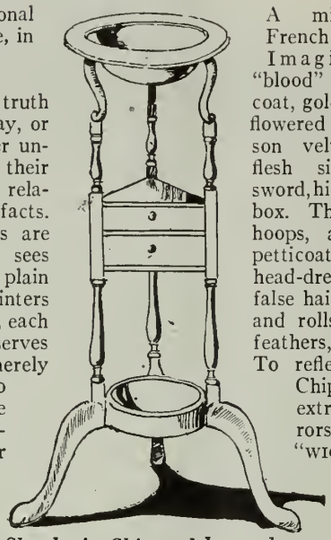
Antique Chippendale Furniture

(Continued from page 41)

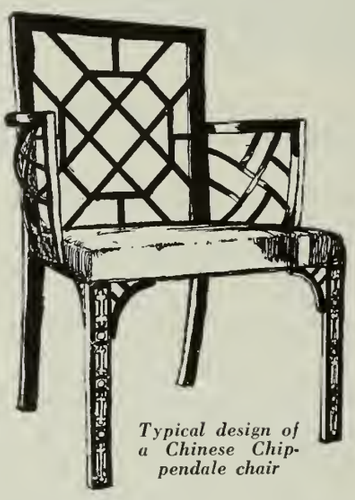
disdainers of traditional design will get nowhere, in furniture or any art.

THE 18TH CENTURY

For the clear, bright truth about Chippendale's day, or any other day, I prefer unimaginative historians; their colourless, impersonal relation of ungilded facts. Stained glass windows are admirable, but one sees more truly through plain glass. Also, the great painters are excellent historians, each of his day. Hogarth serves well here. It is not merely that his pictures so often show the simple ladderback and spindleback chair, and other Queen Anne antecedents of the Chippendale creations; he also faithfully portrays the snobbery, the vice, and stinking poverty behind the 18th century's pretty fads and faddists—that lottery-mad century of brightly clad, simpering gallants, gambling boisterously against the terrible background of child labour and the starving poor. The taxes were excessive. Your powdered wig was taxed a guinea a year; your manservant, your carriage, your clock was taxed. And everyone knows how the Georgians evaded the tax on windows by bricking them up.



Sketch of a Chippendale powdering stand with triangular drawers. Drawings on this page by R. Goodwin-Smith



Typical design of a Chinese Chippendale chair

Thackeray speaks of jovial nights at the "Turk's Head," with Dr. Johnson, Goldy, "Burke, the finest talker in the world, and . . . Garrick flashing in with a story from his theatre . . ." While, concerning the life of the gallant of that day, Thackeray says: "You get up at nine, play with Raton your dog till twelve in your dressing-gown; then creep down to White's, are five hours at the table, sleep till supper time; and then make two wretches carry you in a Sedan chair, with three pints of claret in you, three miles for a shilling." As in William and Mary's day, they carried muffs. Bickersteth describes the gallant:—

"A cox comb, a fop, a dainty milk-sop;
Who, essenc'd and dizen'd from bottom to top,
Looks just like a doll fro a milliner's shop,
. . Who shrugs and takes snuff, and carries a muff;
A minnikin, finicking, French powder-puff."

Imagine the young "blood" in his skirted satin coat, gold-trimmed, over his flowered waistcoat and crimson velvet breeches; his flesh silk stockings, his sword, his tortoise-shell snuff-box. The ladies in their hoops, and superabundant petticoats. Their enormous head-dresses, erections of false hair in powdered curls and rolls, with huge bows, feathers, birds and flowers. To reflect all this finery, Chippendale created his extraordinary gilt mirrors lovely in design.

"WIG STANDS"

Chippendale made many of those articles popularly misnamed "wig stands." Chippendale himself calls them "bason stands"; but "wig powdering stands" would more accurately express their purpose.

Now, the gallant calling on a lady would first be shown into the little "powdering closet." From the puff-box of the stand he would take powder for his wig; and from the lower tier the rosewater, which, after his powdering, he would pour into the top bowl of the stand, for the delicate rinsing of his fingers. Whereon he would be ready for his lady.

Everyone, rich and poor, gambled madly; therefore, there were light card tables in superabundance; but the massive dining table did not appear until the "English Empire" monstrosities in the Thomas Hope style of about 1810. Of the many tripod "tip-up" Chippendale tables, some were galleried, while others bore the famous "pie-crust" moulded rim.

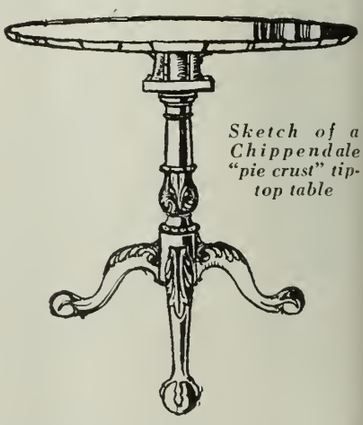
There were three Thomas Chippendales—father, son, and grandson—all furniture craftsmen, of whom the son, Chippendale II., became the famous designer. These salient dates will make all clear:—

Queen Anne died; and George I. ascended the throne: 1714.

The wife of Thomas Chippendale, a small Worcestershire wood-carver, gave birth to Thomas Chippendale, who afterwards became famous: 1717. Chippendale's father, the wood-carver, moved with his family to London, about the year of 1720.

GEORGE II., 1727

First edition of Chippendale II.'s



Sketch of a Chippendale "pie crust" tip-top table

(Continued on page 84)

A Rare and Unusual Old English Love Seat

Portrayed above is an old Georgian love seat—one of a pair—of beautiful design and proportion. Those interested in fine old pieces will appreciate the crisp carving on the legs and the fine petit point covering, its dull brown and tan coloring relieved by touches of red, blue and green.

The Bristol Galleries contain a wealth of similar objects of all the important periods—antiques of fine quality and in good condition as well as authentic reproductions created in our own factory by Bristol craftsmen.

While purchases may be made only through your decorator, dealer or architect, you are always welcome to view the Bristol Galleries—a Museum of the Decorative Arts.

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840 North Michigan Avenue, Chicago

ANTIQUES & REPRODUCTIONS · FRENCH · SPANISH · ITALIAN · ENGLISH · MEUBLES MODERNE

THE covered tankard illustrated is an excellent example of the rich decoration brought to perfection by the Teutonic silversmiths of the seventeenth century. The grotesque, pomegranate and fruit were favorite motifs of the period. The tankard was formerly in the collection of the Earl of Durham.

James Robinson

OLD ENGLISH SILVER AND REPRODUCTIONS

England
19 KENSINGTON HIGH STREET
LONDON, W. 8

731 Fifth Avenue
NEW YORK

331 Worth Avenue, Palm Beach, Florida

Member of the Antique and Decorative Arts League, Inc.

Modern Heating

(Continued from page 72)

vacuum steam systems. In such the radiator may be controlled by a hand operated valve that may be so shifted that one quarter, one half, three quarters or all of the radiator may be filled with steam. Even better is the valve that operates according to the temperature of the room, maintaining automatically an even 70 degrees F. on the mildest and coldest days.

The reason why the vacuum system is so flexible and controllable, is due to valves and exhauster which eliminate all air from the radiators and pipes. When the air is out, the steam is free to circulate almost like a gas through the pipes. Practically no pressure is needed to force it through to all the radiators, and the quantity of steam entering a radiator can be controlled just as a faucet controls the water running into the sink.

Many old steam systems, having on them poorly designed air valves, can be made to take on some of the characteristics of the vacuum system, by taking off the old valves and putting on the new type which effectively allows the air to escape but prevents it from returning. Indeed, so remarkable a change can be made in an old steam system, that often it will heat the house, where before it only made an attempt at it. The vacuum system of steam heating can now be seen in most of the new hotels, office buildings, public buildings, large apartments and big mansions. Indeed, the difference between the three systems of heating is growing less and less each year, and it is becoming more and more impossible to say in a positive manner that such and such a way is the best. And now with the advent of the oil burner, gas burner and electric coal stoker, all of which to a greater or lesser degree do away with the labor of shovelling coal and removing ashes, the time is coming when the ideal system of heating will be very nearly realized. Indeed, there now is on the market an air conditioning machine, similar to those used in large theatres, which is small enough to install in a fine mansion, and which automatically cleans, dampens and heats the air and forces it to circulate throughout the house.

Chippendale

(Continued from page 82)

famous "Director". 1754.

GEORGE III., 1760

Chippendale II., the famous, died 1779.

His grandson, Chippendale III., went into partnership with Thomas Haig in that same year.

Remember, then, as a rough guide, that the famous Chippendale saw the reigns of all three Georges.

THE PERSONALITY OF CHIPPENDALE

It may commonly be imagined that Chippendale was a great man. Now, Chippendale was not a great man in the sense that Adam the architect was great—Robert Adam, who now lies in Westminster, as an eternal mark of his greatness. If Chippendale could know of the fame that we have accorded him, he would be a little amazed. Chippendale was only one of a fraternity of lesser craftsmen, working in the intellectual radiance of Adam, who, a mighty figure, towers over them all, as the inaugurator—the Adam, indeed—of an 18th Century renaissance. Chippendale was a successful business man, and merely one of the founders of the style which a loose-thinking posterity has chosen to label "Chippendale." If anyone should doubt this, he should ask himself why Chippendale's name so seldom appeared in inventories of his day. It is always "mahogany chairs . . ."—seldom, if ever, "Chippendale chairs." The doubter should also refer to Cescinsky.

Sheraton, fourteen years after him, referred to Chippendale's work as "now wholly antiquated and laid aside." That, of course, is precisely what a rival would say, but it contained some truth. Chippendale, in spite of his influence, was nearly forgotten during the Victorian era of intellectual dinginess, and only quite lately have we moderns rediscovered him. Moreover, Chippendale and his contemporaries only sowed the seeds of that style which has been moulded by scores of clever designers till it has become something which takes, not one artist's pencil, but a generation of pencils, to perfect—a truly great style.

Till now, only ask a conscientious, and, therefore, gifted craftsman, and he will reproduce you a chair, the very flower of Chippendale's seed-germ idea; pure and free from the original extravagant weeds and absurdities, chastened by time. I do not deplore that his worshippers set up Chippendale on a pedestal. I do deplore that they set him on the wrong one. While thoroughly admiring his business qualities, one must take exception to the hysterical modern canonisation of a successful cabinet-maker.

Chippendale's dreams and inspirations were never profound, though often vivid. And, though, undeniably, Adam, or any great architect, would have more opportunity of infusing his essential nobility of soul into the design of a mansion—and thus of ultimately meriting a Westminster burial—than could a cabinet-maker, in designing a table-leg, I do say that Chippendale was never one of our Shakespeares, our Miltons, our lofty dreamers. He had married; thereby taking the one step which, it is said, will awaken any couple from any dream—but whether his wife was his inspiration we know not.

The publication of his "Director" was Chippendale's magnificent advertising project for his business in St. Martins' Lane, whose magnitude may be judged by the "Gentleman's Magazine" account of a fire in 1775, which "consumed the shop, wherein were the chests of twenty-two workmen."

On this I will make no comment, only ask you to judge, then, how many of to-day's "Chippendale" chairs could have been made by Chippendale, duly allowing for the destructive centuries, and storm, and fire, and housemaids.

Such, then, was the personality of Chippendale; and such were his times, his circumstances, his triumphant career, which we see so delightfully reflected in furniture of his School.

EDITOR'S NOTE: *This is the third of a comprehensive series of articles by R. Goodwin-Smith, an authority on English furniture. In the February issue Sheraton Furniture will be taken up in a manner similar to this discussion of Chippendale. Other articles in the series are: Jacobean Furniture; Adam and Hepplewhite.*

A LOUNGE chair of comfortable proportions with all the grace and elegance of its French ancestry. ¶ A typical example of a host of pieces in our showrooms that have beauty and utility combined to meet the present day requirements of good furniture.

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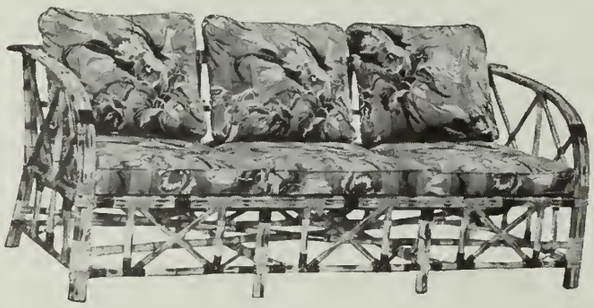
The name Sons-Cunningham is synonymous, in the trade, with originality of design, quality of product, finish, color, and unusual upholstery combinations. When your Solarium is furnished with their product, you have the assurance that you possess the latest and the best that can be had.



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You are cordially invited to call at their showrooms, where a most representative display in a wide range of designs and colors is available for your selection. Purchases may be made through your dealer or decorator.

A portfolio of colored prints and other illustrations will be mailed upon receipt of twenty cents—stamps or coin.

Sons — Cunningham Reed & Rattan Co., Inc.

ESTABLISHED 1886

383 MADISON AVENUE, NEW YORK
at 46th Street

Decorated Enameled Boxes, Old and New

(Continued from page 43)

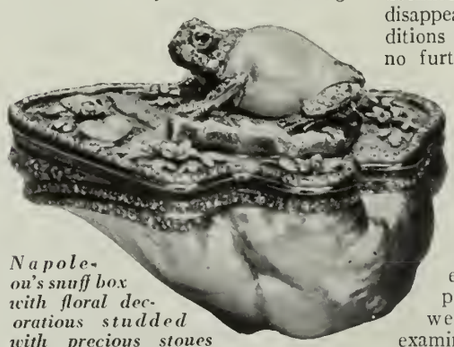
the same character, so that when the work was taken from the oven, after baking, the two sides cooled evenly.

There is, of course, a close relationship between the work of the enamelist and that of the porcelain artist, both for instance requiring one or more firings. Thus in the early French examples the decorative designs were copied from engravings by Dürer and other contemporary men. These pictures were reproduced on the white enamel surfaces in outline; then the shadows would be filled in and the design brightened with colors and fired in a similar manner to that necessary with the work of the porcelain painter.

By the late 18th Century the French enamelists were preeminent and their productions were both numerous and beautiful. We need no further proof of this than the remarkable collection of boxes and other enameled objects made by early French artists, now in the Metropolitan Museum of Art. The rooms in which these are displayed should be a continual source of pleasure to those who are interested in the delicate work of skilled craftsmen. And they should also be a source of inspiration to those of our manufacturers who essay to follow the designs which have come down to us from those days when mass production was not and men knew an individual pride in the accomplishment of a perfect piece of work.

Enamelled boxes of this size are now used for cigarettes and, where large enough, for cigars. This example is decorated with floral bouquets and the lid painted with sailing ships. Courtesy Laus

These and other decorated enamelled boxes of the same type remind us also of that ruthless extravagance and waywardness indulged in by the upper classes during the latter part of the 18th Century in France and England. Many of the *carnets de bal* which were intended to hold dance programmes and small tablets for noting engagements, were made of gold, enameled and painted with various delicate motifs. Dainty little bibelots of this type were doubtless intended as gifts, because many of them bear the words, *"Souvenir de l'amité"* or *"Souvenir de l'amour"*. Surely typical of old-time French gallantry and certainly a most charming way of expressing either sentiment.



Napoleon's snuff box with floral decorations studded with precious stones on an enamel ground. By courtesy of Harriet Johnson

Other boxes which display the art of the enamelist used to hold comfits and sweet-meats and when snuff taking became a fashionable, if somewhat unpleasant, custom the artists vied with each other in producing the more masculine *tabatière* or snuff box. From the many examples that have been assembled, it is patent that the splendour of snuff boxes was unrestricted. Gold, enameled in beautiful colors and decorated by tiny scenes, floral subjects, miniature paintings and portraits set in jewels and various other elaborations were employed by the goldsmiths in producing these pieces. Many of the small paintings, applied to the lids, were the work of artists whose larger canvases are now eagerly sought for and for which collectors are willing to pay previously unheard-of prices.

Later, the art of enameling small articles was introduced into England by a Frenchman named Janssen, and it was he who established the famous Battersea factory. But the life of this works was ended by 1760, ten years after it started and while enameling was afterwards continued in Bilston, Staffordshire, the craft never reached the same importance in England as that achieved by the French. As far as that goes, we need not speak of the enamelist's art in France, as one of the past. Perhaps it has had its declines, but it has never entirely disappeared and that the earlier traditions have been maintained needs no further evidence than the decorated enameled boxes which have appeared in our American cities recently.

Some time ago, when discussing this French industry with an importer, he told us that the supply was limited because each of the boxes was the work of an experienced artist. This importer's plaint was that these artists were temperamental, but an examination of some of the boxes quickly revealed the reason for the restricted supply. In the first place they were one and all copied from old designs, both the shape and decoration. This means that the artist has first to select an original, sketch the shape and note the size; then after the box is made he has to laboriously copy the almost infinitesimal details.

(Continued on page 107)

DECORATIVE FABRICS
OF DISTINCTION

While exceedingly little is known of Robert Adam and his brothers as individuals, every person with an appreciation of the artistic is familiar with their accomplishments. Robert Adam was not only the foremost architect of his period, but one of the four great English cabinet makers, and no detail of the house or its furnishings was too small for his attention. The modern decorator, appreciative of the adaptability of the Adam style for the present day city apartment and country house, has given it an impetus which, artistically, it deserves.

Ever alert to the current decorative requirements, this firm has recently added to its collection several new textiles which are suitable for the needs of the decorator working in the period. An example of one of the more recent is the silk damask illustrated on this page. In drawing it is artistically correct; in texture durable; and priced for the more modest occasion. Other fabrics for both draperies and furniture coverings which meet every requirement of the Adam period in motif and colorings are also available.

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between 5th and 6th avenues
NEW YORK

Member Antique and Decorative Arts League, Inc.

Southampton Home of Varied Beauty

(Continued from page 44)

Mrs. Kiser's own bathroom, in peach and turquoise blue

never startling, beyond. The draperies are a light gold faille silk, lavishly trimmed with pale apple green and gold color fringe. The chairs are antique, as are the consoles and on the wall are fine old Adam mirrors. The floor is of black and white marble.

A lovely small room just off the entrance hall is the ladies' coat room. There the walls are old blue and salmon French 18th Century paper. There is a console table, French antique gilt, and a dressing table of antique blue satin trimmed with salmon ribbons and cream colored fringe. The carpet is tête de nègre and the chairs are gilt, some in velvet and some in an old French brocade in blue and salmon.

The living room is one of great charm with its grey-green walls and 18th Century French and English furniture. It is as brilliant as the entrance, and has also that gracious, friendly quality that is difficult to achieve in so large a space. It begins with a grey-green carpet of chenille which has the modulated soft light of the ground of a deep wood, on this rests some fine antique furniture, and from it springs the rare old Adam fireplace with the Greek pilasters on either side. Beyond the pilasters are the window draperies, of soft green and mulberry chintz and bound with fascinating green gauze ruffles. On either side of the windows, beyond a second pilaster, is a pair of Venetian Louis XV

(Continued on page 90)

Mrs. Kiser's bedroom, all pale peach and turquoise blue, with a pale turquoise carpet. The furniture is ivory and gilt wood

Ladies' coat room in old blue and salmon French 18th Century wallpaper, with a dressing table of blue taffeta

Announcement

In no previous year, have we looked forward to the presentation of our new line, with the enthusiasm we have for the merchandise which will be presented by us in our Period-Rooms, January 15th, 1930.

Our collection of new imports, which have just arrived, fully justifies the time and effort, which went into its acquisition. Here are pieces of pottery from England, France, and Italy, vases which have been converted into beautiful lamps; each with a specially designed shade of new fabrics and colorings, which carry out the details of the lamp itself.

A variety of fascinating bedspreads, table scarfs, piano-throws, pillows and dainty chaise lounge covers in pastel damasks, real laces and embroidered taffetas.

Your visit is anticipated with pleasure.

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LUDLOW & MINOR INC.

240 WEST 23rd STREET — NEW YORK

Southampton Home of Varied Beauty

(Continued from page 88)

commodes, two of the finest pieces in the whole scheme of furnishings. The little tables holding lamps are candlestick stands, mahogany, and English. And the comfortable chairs, scattered about near the fireplace and making friendly groups under the lamplight, are upholstered in bright yellow damask and mulberry damask; there is a long, low English couch, covered with chintz like the window draperies, with fascinating little pillows in mulberry and beige silk. Opposite the fireplace is a rare old English breakfast table, rosewood, and nearby an old Knoll sofa with detachable ends, all upholstered in mulberry silk. At the far end of the room is a screen made of fine old Chinese panels.

A new note is struck in the library with the paneled walls in Swedish knotty pine, its mantelpiece black and gold marble, and 18th Century furniture. The architectural detail of the room is definitely Georgian, with the oval inset for books and the Greek lunette over the door. The old furniture is appropriately placed against the pine background and is upholstered in various materials, some of the chairs in a dull green damask, a little sofa in quilted beige taffeta, and other chairs in green brocade and gold brocade. Through the Georgian doorway is a glimpse of the hall with the floor of black and white marble and the fine old Adam console and mirror.

The gayest room of all is the dining room, with its walls painted pale lemon yellow, its rich taffeta curtains of bright sealing-wax red with yellow tiebacks; old Sheraton chairs, very rare and fine models, upholstered with bright yellow damask, and its mirrors of old Chippendale in gilt. All these fascinating colors resting, as they should, upon a tête de nègre carpet. The commode that one sees at the left of the picture is fine satinwood inlay with an oval painting by Angelica Kauffmann. On the right side of this beautifully decorated room is the antique Sheraton sideboard with a few pieces of old English silver, and the chandelier is antique crystal. The table is antique Adam and is, with the other pieces of furniture, brought out into startlingly effective relief against the lemon-yellow walls.

A room that most decidedly represents the spirit of the house is the game room, shown in one of our illustrations. There one plays every kind of modern game, or dances as the case may be. The floor, as it should be, is orange, in zenitherm, and the walls are in Chinese Chippendale with a simple flat design. The old French sofa is covered with orange and cream toile, in a brilliant landscape pattern. The lighting fixture is Directoire in old gilt and the card chairs are covered in orange and cream. An amusing color note in this surprising room are the bright green elephants made into lamps, and a feature of particular interest is the backgammon table of black marble with insets of various colored marbles.

There are many bedrooms of great beauty in this house but none quite so lovely as Mrs. Kiser's own room. Here the walls are painted peach color with mouldings of turquoise blue, and a carpet of very pale turquoise blue chenille. The furniture throughout is antique ivory and gilt and the coverings are peach damask. The curtains are pale peach toile with blues and greens and the bedcovers are peach corded silk, flounced at the sides. Over a peach lining on the chaise longue is a coverlet of lace and many shapes and sizes of lace pillows. An antique French walnut desk is conveniently placed between the windows.

From this room one steps through Mrs. Kiser's dressing room, decorated in robin's egg blue and peach, into the bathroom. There the walls are covered in an old French paper in apple green, blue and apricot, and the bath tub is of Vert Corail Claire marble. The dressing table is of turquoise blue taffeta edged with lace ruffles and the curtains are of peach gauze, with overcurtains in pale turquoise blue taffeta. The three-paneled mirror which reflects in different directions, is in antique gilt and the carpet is of pale peach color.

It is difficult to end any of this quite enchanting house description without going further into the beautifully decorated closets, some in pale rose and blue, some in salmon blue and green; and one enchanting one with Viennese paper in a modern design of red, blue and yellow; the linen closet is in delicate apricot, white and beige. The baths are each one done with an especial design and color, one in blue, water-green, pale yellow and white; another in cream, apple-green and water-green. And a housekeeper's room is in rose and corn color, and blue, yellow and beige; and a play room in red and green and mahogany and beige.

Indeed it seems almost impossible to cease wandering about this lovely place, because every room throughout the house, for whatever purpose, whatever beauty or service, is done with infinite skill and understanding and appreciation of the value of riotous color used in serious decoration, of form adjusted to comfort and grace. I can find no flaw in Mrs. Kiser's home. It has that which we seek today, the play spirit, with the exact understanding of what will keep the play spirit in bounds; a freshness that is never eccentric; and, throughout, a dignity that appreciates the old as well as the new, and that realizes the impossibility of a permanent home that has not repose and peace as well as vivacity and brilliance.

Graceful Hepplewhite Dining Room

(Continued from page 76)

In passing, we might repeat the tradition of the elbow chairs which are part of the usual set. Actually one of these, to some extent at least, represents the importance of the master of the house at table and is a carry-over from the Middle Ages when there was only one chair, namely, that intended for the use of the lord of the house when he presided at the "high borde" in the great dining hall. Hence our modern word "chairman" to denote the person presiding over a meeting of a board, which latter word is also derived from "borde" meaning table.

Corner cabinet of the type suitable in a Hepplewhite dining room; the base is fitted with cupboard with false drawer-front doors. Courtesy Schmieg-Hungate and Kotzian

Included among the original drawings by Hepplewhite are upwards of forty or more styles of shield-back and adaptations from it. Nor is there one which might be said to be unnecessarily ornate, a characteristic with all his furniture and one which undoubtedly explains why it was and still is popular. In the matter of this style of chair back, it is assumed by many that Hepplewhite was the originator. In point of fact, he copied the outline from one favored by Robert Adam, although whereas the Adam back was a solid upholstered panel, Hepplewhite evolved various forms of decorated pierced splats. Some of these he obviously borrowed from the Chippendale designs, others he adapted from the Neo-Classic, but with all of them there is that perfect use of curviliniar outline supported by an understructure, more or less severe, but none the less beautiful in its rectangular members.

One especially attractive form of the shield-back and one which the present-day chair-maker is interpreting so excellently is that which at first sight gives the impression of two hearts entwined. Actually, however, only the main outline of the back is heart shaped, the illusion resulting from the pointed oval enclosing the pierced splat or, as it was formerly known, splad. This is an example of the slight variations found with furniture made by Hepplewhite's contemporaries from his designs, among which is a chair back formed of a distinct heart shape with a high "hump" crest. But while the makers adapted the simpler pierced center splat with the ovoid, Hepplewhite's chair is elaborated by drapery and what we know as the Prince of Wales feathers placed below the "hump."

In dwelling at greater length upon his shield-back chairs, it is not inferred that Hepplewhite restricted his designs to this popular shape. There are many with rectangular backs and these, if not so quickly recognized as Hepplewhite, are also being made by modern men. Like the shield-back they generally have the square tapered leg with or without the spade foot. This foot or terminal is commonly supposed by some to be typical of this English craftsman but such is not the case. It was introduced by Robert Adam who copied it from the supports of ancient Grecian and Roman seats and benches and naturally it was employed by those other designers who based their styles on those of Adam the while they modified them and gave us the less formal furniture in the Neo-Classic manner.

In later years it has become the custom to refer to the furniture based upon the drawings of Hepplewhite as that of the "Hepplewhite School" or the "Hepplewhite-Sheraton School." Either of these broader designations is to be preferred because of its greater comprehensiveness. Speaking of his work, he laid no claim to originality but admits that he borrowed freely from the ideas of others in seeking to produce "such fashions as were necessary . . . to convey a just idea of English taste in furniture."

With the larger pieces which were intended to become part of a dining room, there is the same combination of curves and rectangles. Each, too, while offering the resultant grace of contour without any suggestion of being ornate, is constructed with a view to its finding place in any average sized room. At the present time there is a marked demand for those dining tables of the Hepplewhite-Sheraton school which are composed of what are actually several separate tables. One we saw recently in the process of construction comprised two half-round shapes on four legs and one rectangular section fitted with wide leaves, hinged to fall when not in use.

Such a table as this is especially suitable for a city apartment for this reason. Combined, the several sections furnish a dignified dining table with rounded ends; when necessary the length may be extended some four feet by raising the hinged leaves of the center section; or the center section may be used alone. On the other hand the two half round parts may themselves be joined to form an intimate circular table for a small party. And as each of the several tables is fastened by brass cleats the sections, when joined, are as firm as a table which is made as one piece.

From a decorative point of view the manner of finishing the different sections leaves nothing to be desired. This is natural because all the 18th Century cabinetmakers knew and those who are making these tables today still keep in mind that, when not in use in the dining room, the half-round parts are utilized as

(Continued on page 100)

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Among the New Books

(Continued from page 47)

of books for me from the publishers. (I often wonder if postmen haven't a special curse for literary critics as they must have for Montgomery Ward and Sears-Roebuck). Sweating expressmen deposit before me packages of books weighing a hundred pounds or so and, taking pencil from behind the ear, fix me with contemptuous eyes and ask me to sign the receipt, wishing (I make no doubt) that the paper were my own death warrant.

I open these packages with that expectancy associated with seekers after treasure-trove who are about to open a long buried casket which their picks and shovels have unearthed. And it is treasure, by George! in nine cases out of ten. There may be worthless books in these packages; but to a book addict no book is entirely worthless. Each book is an expression of something that the man or woman who wrote it has to give to the world. The author's motives may not be austere and beautiful and his talent may be mediocre; but the sentences he writes down with the sweat of his brain, is his commentary on the scene of life as he knows or imagines it. And to the thoughtful person, no such commentary can, in honor, be heard with an air of attention but with deaf ears. Human nature constrains us each to criticize and form opinions in reading books as we do in our conversations; for the opinions we utter or form unuttered are our weapons in defense of our existence.

I find excitement in this war of opinions, as a participant or as an onlooker. In a season like the present one, however, the excitement is almost too great. I dip into one book after another, become absorbed in one, and the postmen and expressmen stagger in with more books. That means more temptation to examine again. What is worse, the books are getting thicker and thicker. They run to two and three volumes of 100,000 words each. There was a time when I thought that brevity and compactness were becoming the accepted mode of literature. We had Willa Cather's *The Lost Lady*, a fine novel told in less than 45,000 words; and we had Lytton Strachey's neat little biographical essays, each of which did for its subject in an incredibly small amount of space.

There they are on my desk—*The Gothick North* by Sacheverell Sitwell, a study of Medieval Art, Life and Thought, weighing four pounds, *Idols Behind Altars* by Anita Brenner, an interpretation of the spirit of Mexico, weighing three and a half pounds, *America Set Free* by Count Hermann Keyserling, an interpretation of American life and culture, weighing three pounds, *Life and Letters of Stuart P. Sherman* by Jacob Zeitlin and Homer Woodbridge, weighing six pounds, *Francis Rabelais*, by Albert Jay Nock and C. R. Wilson, weighing three pounds, *The Peerless Leader William Jennings Bryan* by Paxton Hibben, weighing four pounds, *François Rabelais, Man of the Renaissance* by Samuel Putnam, weighing two pounds, *Up to Now*, an Autobiography by Alfred E. Smith, weighing five pounds, *This Ugly Civilization* by Ralph Borsodi, weighing three pounds, *Old Louisiana* by Lyle Saxon, weighing four pounds, *Essays by James G. Huneker* selected with an introduction by H. L. Mencken, weighing three and a half pounds—all of them (and I name only a few) excellent books in their way, absorbing to read, got together with great patience and industry. It is easy to throw oneself into them. They are a means of escape. But they require a lot of time to be read thoroughly.

ENGLAND IN THE MIDDLE AGES

The Gothick North tried my temper thoroughly. The Sitwells have made it their metier to annoy their readers by an air of superior condescension toward everybody except the Sitwells. They write nothing without a studious effort at a particular irritating sort of cleverness. They get pleasure out of this, for they know beforehand that the reader does not like to be badgered in this fashion. In *The Gothick North* Sacheverell Sitwell has the careless effrontery to say in his introduction that he wrote this study of life and manners in the Middle Ages because he is a writer and a writer has to write something. He does not say that he wrote it because the Middle Ages interested him or that he found himself especially equipped to write about them. He himself is a tall, long-faced blond person and he was narcissistic enough to find in the Middle Ages a reflection of his own charming qualities; so he evolved a theory that the beauty of the pageantry and the tournaments was created by the fair-haired blue-eyed races of men and was, in turn, destroyed by the dark-eyed black-haired Gypsies. For his study he invents a combination of fiction and essay, with dialogue by moderns, thus trying to re-create scenes of life during the Middle Ages, and to provide a contrasting modern commentary upon them. His erudition amounts to no more than that which may be gathered from catalogues of tapestries in modern collections and from the notes in fine print in a Baedeker guide-book. That life in the Middle Ages was a splendid pageant is an illusion fostered by romantic fictionists and kept alive by some Churchmen like Chesterton and Belloc and by the Ringling Brothers' Circus. There is no splendor in the cruel poverty, sordidness, and misery and superstition which gave rise to the Crusades as a means of escaping the intolerable conditions of life. For those who are privileged to own Mediæval tapestries *The Gothick North* will, however, give a bit of material for conversation concerning them.

BIOGRAPHY OF AN IRRELATED MAN

The Life and Leiters of Stuart P. Sherman by Jacob Zeitlin and Homer Woodbridge is one of the most exhaustive compilations it has ever been my privilege to encounter. It is exhaustive indeed to the point of absurdity. There is no sensible reason why the vast bibliography should be cluttered up with references to all the unsigned, topical editorials the late Mr. Sherman wrote for the *Nation* and the *New York Evening Post*. The authors would have no means of tracing these editorials if their subject had not kept a record of them himself, or actually preserved them. That Mr. Sherman set so vast an estimate upon even his most trivial utterances is the key to the psychology of the interesting man who is revealed, or rather self-revealed in these pages.

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Among the New Books

(Continued from page 92)

He was a man so profoundly convinced of his infallibility that when he found others were not prepared to accept his dicta unquestionably, he was angered, often to the point of hysteria. He had begun early to act upon the assumption that life can be conducted according to a formula conformed to by act of reason; and almost the whole of his correspondence reveals that he was swayed by emotions like a prima donna. This conviction of his utter rightness and this actual contradiction caused him to lead a harassed life, furiously writing letters defending himself, bitterly denouncing his critics, resenting the mild disagreements with his opinions uttered by his friends. The result was an almost complete reversal of his whole point of view in the last two years of his life. Starting out as a disciple of Irving Babbitt and Paul Elmer More he did not confine himself like Babbitt to flaying dead cats of moral dogma or like More to standing aloof from this age and writing about Plato and Jonathan Edwards and Hindu mysticism; but, espousing their vague doctrine of Humanism, he set out to act as birchman to the whole world of contemporary writing. He attacked Anatole France, Dreiser, Cabell, Anderson, George Moore, Mencken and a whole host of lesser fry with venom, wit and spirit—the spirit of an outraged moralist.

Whatever he did was still right and not subject to criticism. He left the University life to accept a post as literary editor of the *New York Herald Tribune*. With this action he became a changed man. The very contemporary literature he had condemned with such ferocity, he now embraced wholeheartedly. He actually wrote in praise of novels by Ben Hecht and Maxwell Bodenheim and amazed the old guard by coming out with a long review in praise of Theodore Dreiser's *An American Tragedy*, as a salutary moral document and a fine work of literature. A few years before he had been one of the most vehement and persistent of Dreiser's persecutors.

He was just beginning to enjoy life as an active participant, free from the constraints of academic convention, and then came his death. He was mellow and friendly toward the whole crowd of active novelists and poets in his last two years and tried fiction or semi-fiction himself, and wherever Sherman's intimate diaries and letters appear in the text, we have the sentient life of a man set forth with great vividness and interest.

"CABELL'S FAREWELL TO LITERATURE"

With *The Way of Ecben* James Branch Cabell tells us that his biography of Dom Manuel and his decendants comes to an end. In an epilogue to this tale he says not only that this is his farewell to the Witch-Women but his farewell to literature as well. He has reached fifty and he is of the opinion that at forty-five a writer ceases to develop as a writer and thereafter has nothing new to give. Naming no names he has noticed this among his contemporaries, he says, that there are far too many of them who have outlived their powers and still go on writing. He does not, he says, intend to emulate their example.

With a pungent irony in this epilogue Cabell relates the sad rewards of literary fame. Autograph hunters, collectors of book-plates, questionnaire writers, pests of all kinds bother him daily and distract him from his work. Public libraries ask him to present his collected works to them. School children write to him asking him to prepare a sketch of his life, photographs and a critical account of his books. "They desire in particular", he writes, "to know the names of my books." People ask him what he means by this and that passage; young men seek his tuition in black magic and his opinion of journalism as a profession; women send him mash notes and even make overtures to him; strangers ring his doorbell and expect him to entertain them; one astounding person got him to autograph a complete collection of Cabell's first editions and later offered them at auction, where they brought a sum greater than Cabell's entire earnings for the first several years of his writing career; and of course he is annoyed by club women who wish him to speak before them gratis, by charity solicitors, by beggars polite and impolite.

The Way of Ecben is the last of a trilogy, originally intended as a dizain, "which would have followed through several centuries the adventuring of Ettarre and her immortal *souteneur* —or, to be wholly accurate, the adventuring of ten lovers of Ettarre who, howsoever differing in other respects, yet one and all committed the grave error of touching, and of striving to possess, the mortal body which at the time Ettarre was wearing." *The Way of Ecben* is the story of Alfgar's fight with the King of Rorn for Ettaine and of his victory over Rorn and of his renunciation of his crown because of the music behind the moon. It is the finest of the Witch-Woman tales, written with that exquisite care which makes Cabell the greatest literary artist of our time.

RUSSIA RELEASES A BOOK THAT CRITIZES RUSSIA

Valentine Kataev is the first Russian novelist to emerge since the war with a book to command international attention. His novel, *The Embezzlers* is a sheer delight, written with some of the gusto and some of the farcical humor of Gogol. There are reminiscences of Gogol's comedy *The Inspector General* in *The Embezzlers*, but whereas the former is a satirical comedy of the graft and corruption under the Czars, the latter is a satirical comedy of chicanery and swindling under the Soviet government. That this book has been published in Russia and has been allowed to go to the outside world is evidence that the present Russian government has relaxed its stifling grip upon Russian literature—a grip which had hitherto prohibited any reflection even in jest upon the theory and practice of communism.

The heroes of *The Embezzlers* are numbskull government employees, a cashier and an accountant, who become embezzlers without any intention to do so and while they are drunk spend the money with the hazy notion of somehow returning it. Their first mishap is when one of them invites the other to his home to see his wife, whose good nature and many virtues he extolls. The wife locks them out with curses and abuses and so they go get drunk again. They go to Len-

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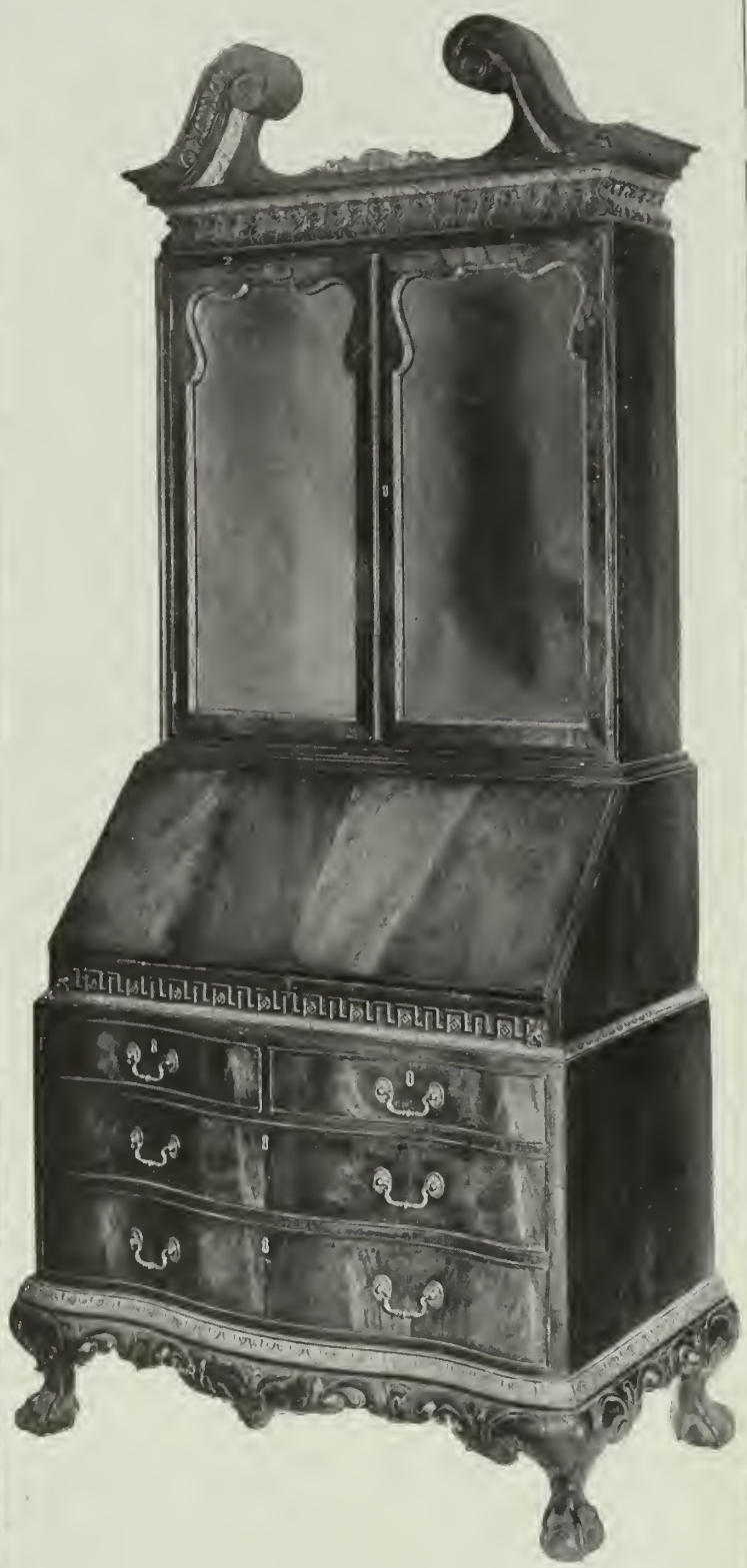

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Among the New Books

(Continued from page 93)

ingrad and take in the night clubs and the gambling houses. They have a hilarious and exciting time until the money is gone. Kataev has managed to impress the reader from almost the first with the doom that closes closer and closer in upon them at the same time that he has made them very comical and delightful rogues. The novel is a real delight; but it is also a very informative book about the life of Russia under the present government.

AN ANSWER TO KATHERINE MAYO

The Indians were incensed by Katharine Mayo's *Mother India*, a sensational book about Indian morals and customs, spiced with intimate tid-bits. In behalf of his native country, Kanhaya Lal Gauba, a graduate of Oxford and post-graduate student in American universities, replies in kind to Miss Mayo by writing *Uncle Sham*. It purports to instruct the Hindus in the morals and customs of the Christians—specifically those of the United States. He has gathered his material from reports of committees on the investigation of vice, the tabloid press, the *Americana* department in the *American Mercury*, from public statements by prominent personages and from public statistics. The book is really devastating. Mr. Gauba has been thorough. He has apparently missed nothing. He has let Americans speak for their country. The book is a compendium of the worst manifestations of our contemporary civilization. It is not the whole truth by any means, but there seems to be little malice in it. It is an entertaining and amusing book; but it is one to reflect upon soberly.

HUNEKER—THE LITERARY CRITIC

I owe more to the late James Gibbons Huneker for stimulating my interest in music, painting and literature than to any other person who ever taught or wrote. I think H. L. Mencken would say the same. Huneker educated a whole generation by familiarizing his pupils with the entire range of art and thought in modern Europe. Before he began to write there had been a few before him who had tried to break down the provincial outlook in literature and the arts which then prevailed in America. William Dean Howells and later William Lyons Phelps had called attention to the Russians. W. B. Brownell had written of aspects of French culture and had "discovered" Rodin, Degas, Renoir, Monet and Manet. George Moore and Arthur Symons had written of Verlaine and the French Symbolists. Vance Thompson had written gossipy stuff about Rémy de Gourmont and the Decadents. Percival Pollard had written of Hauptmann, Sudermann, Wedekind and the figures in the *Ueberbrettl'* movement of New Germany. But it remained for "Steeplejack" Huneker, a composer, editor of Chopin, organist, critic, essayist and discoverer, a man with a tremendous gusto for life and an extraordinary sensitivity to what is vital in the arts, to create enthusiasm in America for the contemporary art of Europe. He set a whole generation reading Ibsen, Nietzsche, Flaubert, Anatole France, Bernard Shaw, Huysmans, Baudelaire, Verlaine, Rémy de Gourmont; he sent us to concerts and operas to find the enjoyment he got from these sources; he sent us to art galleries and caused us to collect prints of the work of the Post-Impressionists. He created in us a discontent with the prim and desiccated official culture of America of the first decade of the Twentieth century. He sent some of us to Paris and all of us to bookshops, French bookshops especially. He broke down the barriers which had kept us ignorant of current European thought.

He was the first great gossip-critic; yet he was nevertheless a profound and thorough critic. Rémy de Gourmont wrote that Huneker's essay on Stendhal was the finest critical study that had ever been written about the author of *Le Rouge et Le Noir*.

H. L. Mencken has selected twenty-five representative *Essays By James Gibbons Huneker* and has written a charming reminiscent introduction to the book. I have re-read these essays after a number of years and still find them fresh and glowing. A glaze too comes over my eyes as I put the book down, because I have revisited with Huneker a vanished age when art and ideas were matters for ecstatic enthusiasm.

Cassoni of the Early Centuries

(Continued from page 74)

The fluting decoration also appears on the bases of 16th Century Sienna cassoni, which are likewise raised on the four feet. But the flutings of the chests from this section are more generally concave and considerably wider than those which were made in Florence.

In considering the matter of carving we find that the panels of the cassoni made in Rome and central parts of Italy are undoubtedly the most elaborate. With these the many figure subjects applied to the panels are in exceptionally high relief, figures in full relief being placed at the four corners. Carved reliefs are also found on the chests of other sections but rarely do they exhibit the same bold treatment that distinguishes those of Rome.

Unfortunately no one Museum contains examples fully representative of every tradition appearing with the Italian cassoni. But those who have traveled Europe and have visited the principal public collections of Italy, Germany and France and incidentally the Victoria and Albert Museum, London, will have—if they have taken sufficient time—at least become familiar with the distinctive features.

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A Modernistic House on the Atlantic

(Continued from page 53)

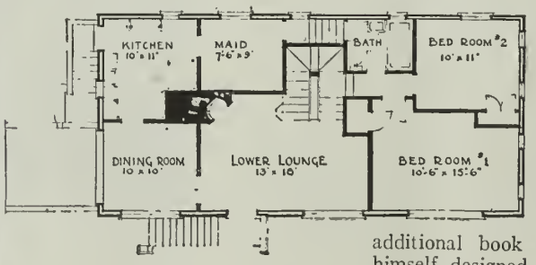
Two levels of the decks which tie the house so closely to the sea, taken from the pent-house roof, taking in a view of the entire beach

the use to which the room is put. Since new materials play so important a part in the new art movement, it is found necessary to adjust oneself to a new scale of decorative values in the treatment of the interior influenced largely by the unusual materials used in walls, floors and furniture coverings. For all that there is plenty of movement and variety due to the use of much pure color and to the architectural effects obtained by the flat surfaces and the sharp contrasts of light and shadow created by bold angles and broken planes.

A pleasant feeling of warmth radiates from the soft taupe walls that have somewhat the texture of a fabric. As it happens the material is not a product of the loom but is insulated cork board, applied directly to the studs in the original sheets, 1½ x 3 feet in size, which, laid on irregularly, form their own pattern. A base moulding of black and silver used in several of the rooms acts as an interesting and pleasing finish. The startling first impression of the floor is that of a Colonial pavement of herringbone brick but actually, is the biscuit of unglazed tile, toned a mellow tobacco brown, and laid on in geometrical pattern, that is in harmonious accord with the walls. The elongated hood of the fireplace, brass faced with cork board above, placed cornerwise to economize space, serves to break the simple wall lines with modernistic effect. Rectangular openings in the wall covered with frosted glass contain the lights.

Among the new materials that play an important part in modern art are the cork board walls, the biscuit of unglazed tile of the floor, and the fabrikoid upholstery of the chairs in the entrance hall

The absence of usual detail is first to be noted in the stairway where the customary hand rail or baluster is replaced by set-back cubes used as receptacles for books. Waste space beneath the stairs is converted into four convenient closets. To supply additional book room Mr. Allvine himself designed a wall niche, lined with silver leaf.



Plan of the first floor of the Allvine home

A number of the chairs are framed in tubular metal lacquered in silver and upholstered in red fabrikoid. A screen in black and white in zig zag

(Continued on page 98)

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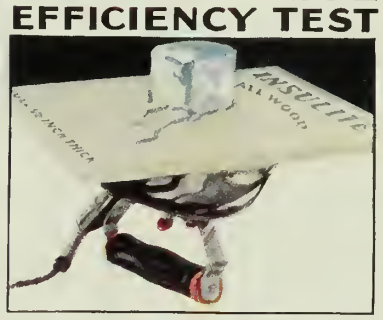

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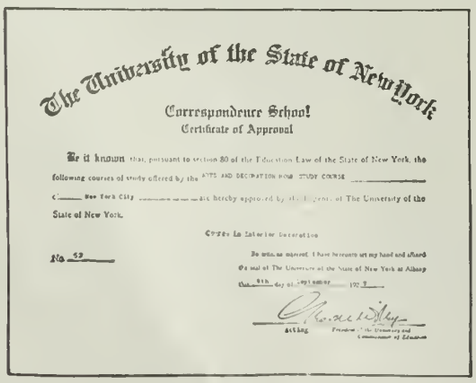

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THE room shown is wholly French in spirit, although containing a few English pieces. Wood-paneled walls of antique green are high-lighted with gold. Flemish Verdure tapestry, needle point and brocade has been used for the love seats and chairs.

E. A. Belmont

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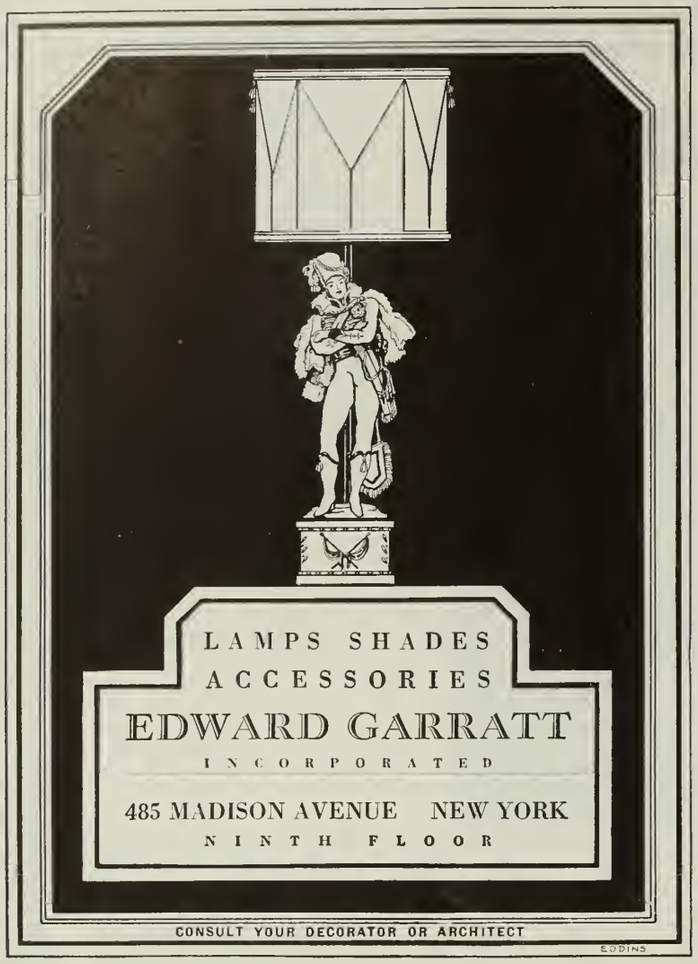

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A Modernistic House on the Atlantic

(Continued from page 96)

motive, designed by Deskey Vollner, is included in the essential furnishings. In some of the rooms the walls are painted, as in the dining room adjoining, done in a bright—almost an independence—blue in striking contrast to the black linoleum floor, the tubular metal chairs in red and silver, and a screen, decorated in flat planes of red, black and silver.

At the half flight of stairs is the first mezzanine of two bedrooms and bath. In front is the guest room where quiet and repose are achieved by the cork walls. The floor, an inexpensive variety of oak, is of especial interest. For, while the material in itself makes no pretensions to modernism, the two-inch strips when treated to a waterproofing compound in the nature of a stain so intensifies the tones of the wood according to its quality and texture as to accentuate the prevailing lines of the modern interior.

Suggestive of the influence of Paul Poiret is the bedroom beyond, used as a powder room by women guests after their dip in the ocean. Here, the walls done in tempera in three planes of orchid, are sufficiently traditional in spirit to suggest a French boudoir, or would, did not the furnishings of a modern sort strike the new angle.

Up another half flight and the owner's suite is reached. Facing the sea is Mr. Allvine's own room, the wall to the north being broken by a door opening to a deck, and flanking it are two portholes. These with ship's lanterns for illumination, and ship's hardware, serve to carry out the marine symbolism whose flavor lends the house so large a measure of its charm. Here, as elsewhere throughout the house the doors are of pli-wood composed of a solid plank of pine, mahogany faced and stained.

Incidentally, the picturesque portholes are authentic, for they have sailed the seven seas in an old New Bedford whaler that long since reached its last port in the flotsam and jetsam of the ancient fishing village on the coast. The walls are covered with cement asbestos board, said to be water, fire and sound proof. Laid on in maximum sized sheets, 4 x 8 feet in size, in vertical panels, battened with zinc junction strips it forms an effective setting for the room and is in pleasing accord with the azure blue ceiling spangled with stars.

But lest this detail may appear as an anachronism by reason of its federal symbolism, it might be well to add it is not a merely decorative gesture but actually represents the constellation in the ascendency on the April night when the owner made his entry into the world. A low bed of sycamore, chairs and tables in wood veneer, as also a settee under the window that reflects the colors of the sea in the strie waterproof chintz are all designed in the modern manner. A mosaic mirror in shape of an elongated triangle composed of black glass and looking glass, as the only ornament on the wall well deserves the distinction because of its novelty and snappy effect.

Mrs. Allvine's own room beyond is distinguished by the jade green and silver lacquer bed and nest of tables, the antique Chinese coverlet and wall hanging in lacquer red and the modern rugs in orange, brown and yellow. With the cork board walls go a ceiling featuring the swastika motif applied in bronze and copper lustre. While each bathroom is an example of the new art in decoration, Mrs. Allvine's is particularly effective with its green porcelain fixtures, its black and white tiled floor, concealed lighting and cement asbestos walls.

A few steps down is the upper lounge, the especial sanctum of the owners and their intimate friends where the full influence of modernism in art and architecture is felt. Occupying the entire end of the house and opening on a tile roof porch it has the airy quality of its marine outlook. A fifteen foot window faces the ocean. One view takes in the entire beach front, and at night the darkness itself is sketched in lights from the shore communities.

The suavity of the long unbroken lines, and flat planes of the cement asbestos walls accentuate this sense of space and freedom, while the spectacular effect of the high lights and shadows lend movement and rhythm. The narrow floor boards repeat the continuity of line; and the yellow ceiling gives height to the room. Glass cylinders, rising from a three foot base of black and silver in the corners supply the soft glow from the indirect lighting.

The fireplace, with its cylindrical ends and set-back mantel is an interesting note in the composition although architecturally, it is subordinated to other more important features. Decoratively, it is most effective, the black and silver treatment in strong contrast to the chimney breast that repeats the yellow of the ceiling, and the dominant touch of chartreuse appearing in the fanciful decorative painting which is used on the overmantel.

A modern divan having a base formed of silver lacquered metal tubing, flanked by pedestals of the same material, emphasizes the horizontal and vertical lines of the walls. A barrel chair and foot rest and a two-cylinder table stand out vividly among the furnishings. But it is the unit composed of divan, cellarette and the like that is practically a structural feature of the room on which interest centers.

For since the roof plays an important part in beach life in the sun, a path has been made by which it may be reached. This is supplied by a composite piece of furniture to cover the often neglected space above the stair well. By mounting a couch, a box, a bar and a bookcase, each step approximately eighteen inches high, the level of the penthouse is reached. Here, a built-in bunk and a writing desk provide a retreat for those who seek a quiet place far removed from the disturbing routine of the home. An open deck beckons the hermit if inspiration is needed and, from it he may climb to the lofty top deck where he will have the whole wide world at his feet.

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108 West 57th Street New York

Hepplewhite

(Continued from page 91)

wall pieces. And for that reason it is common to find finely figured veneer along the frieze, often paneled with thin strips of inlaid satinwood, as well as inlaid decoration on the front of the tapered legs. Similar motifs are applied to the fronts of sideboards which are also veneered with selected grain, the drawer fronts often being cross-banded with lighter wood, and this same cross-banding is applied to the outer edge of the top to conceal the raw edge of the solid wood.

In larger dining rooms the earlier side or serving table is added to the sideboard proper while in small rooms it frequently displaces the sideboard. These tables are made in various sizes but the most convenient is about 3 feet 6 inches wide and something under 18 inches deep. The tops are shaped in keeping with the Hepplewhite tradition and below the top are two or three drawers to hold napery and cutlery. As a rule the legs depart from the more common square taper and are turned and reeded. As with the larger sideboard it is now customary to hang a mirror above these tables which affords a remarkable attractive decorative detail to the dining room. One such mirror, known as the Peabody, is a plain oval surmounted by the three feathers with a canopy of stalactites supporting floral forms above. The Prince of Wales plume motif seems to have been particularly popular in New England where it was used freely as a decoration, and there are in the Boston Museum several chairs, found in an early home, the backs of which are formed of three large feathers enclosed within an oval.

It would not be possible to deal, in one article, with even a small proportion of the many styles of dining room furniture which are basically of the Hepplewhite designs and therefore appropriate. But we can not conclude without touching upon the cabinets which after all confer an atmosphere of home and eliminate any formality which may be present with the setting. This is perhaps due to our use of colorful china in one of the beautiful little corner cabinets so typical of his period. Some of the designs for these are quite simple in character, he even going to the length of omitting the ornamental scroll top or pediment, as it is technically called. But always they achieve a restrained decorative value from the beautifully veneered and inlaid panels of the lower cupboard doors.

We have seen cabinets of this style, made by modern craftsmen, with which the simplicity has been extended. In place of the usual shaped moldings to frame the glass of the upper doors, plain rectangles are used but the lower section repeats the veneered and inlaid panels and the apron of the base takes the double cyma curved form continuing from small curved legs. Cabinets of this type are generally copied from originals made in the provincial sections of England or in the more outlying districts of our own country, where the cabinetmakers lacked either the equipment or technique to produce the finely shaped bolection moldings.

In addition to what we might term the more sophisticated Hepplewhite furniture there are also those pieces illustrating the less advanced styles by which the provincial craftsmen, mentioned, interpreted the drawings which appear in the "Guide."

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Lucy Lamar Galleries

Thirty-eight East Fifty-seventh Street

New York City

The Florida House

(Continued from page 80)

it with inside shutters that fold into the window reveals, and also with tinted window glass to kill the light. We use tile floors generally—they are clean and cool. We don't use fabrics so much as they do in the north, particularly around windows. The exception is the more formal rooms. In furniture, we prefer Spanish.

"But ten years ago people couldn't get any of these things in Florida. There was almost no local manufacture of building materials or furniture, and there were no craftsmen who knew how to turn out fine things in iron, or marble or glass. In fact, there were scarcely any experienced building mechanics at all. Palm Beach after the war had work for only a half-dozen carpenters and two darkies who could whitewash.

"I was obliged to establish a factory myself. In my factory practically everything is made that goes into a house: ironwork, glass, tile for roofs, furniture, pottery. I was the discoverer of 'pecky cypress' ", said Mr. Mizner, in answer to my question. " 'Pecky cypress' was considered in the lumber trade to be a low grade timber on account of cracks, many knots and other 'imperfections'. It was then used for concrete forms and it sold for eight dollars a thousand. I ordered it for ceilings in the Everglades Club and people thought I was crazy. It is now ten times as much. Even the workmen on the buildings had to be trained. There were at that time only about a dozen shingle houses in Palm Beach. An architect had to go on the scaffold himself and show the mechanics how to lay masonry walls. When they first saw hollow tile blocks they asked if these were skunk-traps! Thus Florida workmen are taught by architects.

"Do you know that I am one of the few architects who hold a union card?" Mr. Mizner said. "I have several decorations but I am prouder of that one than of any other. I am an honorary member of the local union of Painters, Decorators and Paperhangers of Palm Beach.

"In using building materials," said Mr. Mizner, answering another question, "there is no need to choose the most expensive. But they should be able to stand up under the climate. Dampness is often trying on metals and on some woods in houses built near the sea. Still, we often use metal sash to advantage, and in the more expensive houses we have bronze sliding sash that disappear into the walls.

"That pretty well covers the main points of Florida architecture," concluded Mr. Mizner. "You don't want any discourse on architecture and I am afraid that some of this interview will sound as if I had been dictating. I wanted to avoid that. There are only two kinds of books that I care for—history and biography. (Although I do at times take up a detective story when I want to keep my mind vacant for awhile.) History and biography I never tire of. I am always anxious to find out how people lived and why they lived so."

EDITOR'S NOTE: *Among the leading architects who will contribute to this series are: Grosvenor Atterbury, Geo. Washington Smith, Julius Gregory, Frank J. Forster, Mellor and Meigs, Edmund B. Gilchrist, Gordon B. Kaufman, Dwight James Baum, Reginald Johnson, William Dominick, Lewis Bowman. Others to follow.*

antique

reproductions and adaptations

This Welch cupboard or dresser dates from about 1730-1790. The original belonged to Arthur W. Wellington and is illustrated in Wallace Nutting's Furniture Treasury.

"The Yarmouth"

A Dutch Colonial Group in Cherry

LOVERS of furniture who particularly delight in examples of early domestic craftsmanship will be interested in this group, modeled after originals by Dutch cabinetmakers in the New York and Pennsylvania colonies during the latter part of the 17th century and the early part of the 18th.

A wall cupboard, similar to the corner cupboard illustrated at the left, is a copy of an original in the Wadsworth Atheneum at Hartford, Conn. The corner gateleg is taken from an antique owned by the Geo. F. Ives Collection. Other pieces in the group include a refectory table, an arm chair and a side chair, all authentic.

Charlotte reproductions and adaptations include numerous Colonial and Early American groups, various English periods and the French Provincial. The same woods used by the original cabinetmakers are employed—pine, cherry, maple, beech, oak, mahogany and walnut. Charlotte productions are notable for their authentic character, the studied likeness of the finishes to the originals, and the high quality of hand craftsmanship.

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Broadway to Date

(Continued from page 63)

ininity. The play was well put on by Gilbert Miller, and it was good to see Fritz Williams again. Imagine a man talking about tanks, cigarettes, electric lights and Oscar Wilde to Londoners of 1784—it was good, healthy sort of brain-tease.

"WINTER BOUND"

The Provincetowners in their second production of the season, "Winter Bound" (well titled, really and ideally, for the poet hath said, "Two women together make cold weather"), by Thomas H. Dickinson, handed out a surprise in a drama of sex which for all of its sprawling and diffuse qualities was original, bold and in some spots gripping.

Mrs. Fiske is playing the leading rôle in "Ladies of the Jury" at Erlangers' Theatre

The theme verges on that of Bourdet's "The Captive," but never quite commits itself. My next morning thought was that the experiment that Tony Ambler (a woman) and Emily Fullbright tried in the farmlands of Connecticut was mentally lesbian. It was rather the attempt of Tony to teach Emily how to emancipate herself from the male sex—with disastrous results to both of them—for both fell in love in the regular way. The male happens to be as eternal as Goethe's Eternal Feminine.

The quarrels between Tony (played superbly by Aline MacMahon) and Emily, the weaker of the two and the victim (played convincingly by Marie Goff) were like those between husband and wife—quite amusing, at times sensational, and certainly original. But in comes the male serpent—for Emily a terrific he-man of a farmer and for Tony a young booby of a rustic who when he is accidentally killed in the third act reveals to Tony that sex is greater than new-fangled theories. "I destroy all that I touch," says Tony as she goes off the stage, with Emily, freed at last from the incubus of the strong woman, in the arms of her illiterate lord of creation. The play was finely directed by James Light and all the characters were successfully cast, so that the play moves smoothly. "Winter Bound" is worth seeing.

"A WONDERFUL NIGHT"

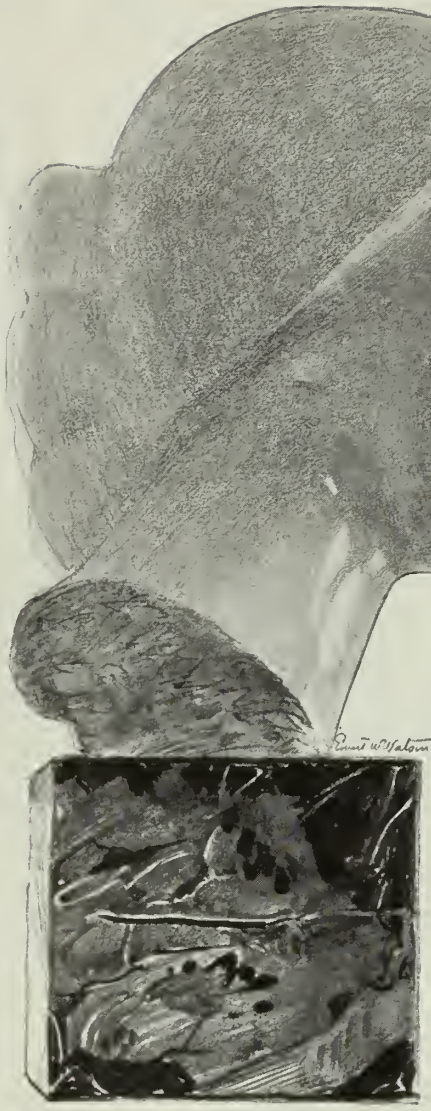
Hurrah! Rah! Rah!

That's certainly an unusual way to begin a review of a play; but when I emerged from "A Wonderful Night" and sat down to write this that is just what was in me. I was simply drunk to the crow's-nest on the music of Johann Strauss, which always acts on me like five quarts of pre-war sparkling Burgundy. So Rah! Rah! This is a gorgeous Shubert revival of "Die Fledermaus," done on the revolving stage of the Majestic, staged by José Ruben, settings by Watson Barratt and dances—that unforgettable czardas!—directed by Chester Hale. I mention all these co-contributors to *my* wonderful night because they could not be left out when one is talking of this operetta. Eye and ear are glutted and the senses ravished to a semi-sensual somnolence.

And out of it, around it, the soul of it, wells the music of Johann Straus, that swooning, sparkling, fiery, gay, Dionysian blood-fermenter which I challenge you—be you ever so Stra-

(Con. on page 105)

Pedro de Cordoba and Beatrice Hereford in "See Naples and Die" at the Vanderbilt Theatre



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Artist World-Travelers

(Continued from page 35)

The Canal, Venice, etching by Canaletto (1697-1768) celebrated Italian painter. A very rare print. Courtesy M. Knoedler & Co.

"In order that the tourists who availed themselves of Cook's tickets should be made to feel at home in Paris, a house was taken for their accommodation, and to which the name of Cook's Anglo-American Exhibition Hotel was given. This hotel was at 15, rue de la Faisanderie, in Passy, and the building was supposed to have been occupied by Benjamin Franklin when he was agent for the American Congress during the War of Independence."

Village in the Austrian Tyrol, etching by the Austrian artist, Paul Aust. Courtesy Denks Galleries

This venture proved to be a great success, albeit it seemed in its early stages like the elaborate preparations of an over-sanguine promoter. But it wasn't. It was just one of a million other daring things done by Thomas Cook while still in knickers. Nothing ever daunted either the elder or the younger Cook. They possessed that British tenacity which never lets go. At the close of the Paris Exposition of 1867 Thomas Cook and Son were a proud *père et garçon*. They had induced 20,000 persons to attend the Exposition—housing half of them in their own emergency hotel. While doing this they received 50,000 letters and 100,000 personal inquiries at their London office, and, believe it or not, ye who think in modern dollars and the asthma that chokes us when we try to get something for them—"The charges for accommodation in the Messrs Cook's premises in Paris were so low that a workingman could make the trip from London to Paris and back and spend four gay days in Paris for a total outlay of thirty-six shillings"—namely, nine dollars!

Civilization has so improved the world that you can now travel from London to Paris and return, and stay four days at a Paris hotel with ice-water and the *bougie* itemized on your bill, for ninety dollars and up—'way up! Oh! for those dear, departed days of Thomas Cook's early travel miracles!

Broadway to Date

(Continued from page 103)

vinskyesque—to be superior to. What is the operetta about?—never mind. Go to listen and see! Gladys Baxter and Mary McCoy carry off vocal honors and Solly Ward was capriciously funny.

"LADIES OF THE JURY"

Mrs. Fiske refuses to grow up. In fact, the older she gets the more hilariously young she becomes. We may yet see her play Peter Pan.

She is now playing the part of a rich social leader over in New Jersey who gets on a murder jury. With Wilton Lackaye as the Judge, the fun begins right away by the question that Mrs. Fiske, always raising her *pince-nez*, fires at the Judge and the attorneys. The second and third acts are in the jury-room and are a satire on the verbal and mental processes of jurors. Of course, Mrs. Fiske stands out for acquittal; and, finally, after two terrible days she has bribed, browbeaten and cajoled them all to her way of thinking.

Two more members of the cast of "See Naples and Die," Lucile Sears and Roger Pryor

Naturally, Tess-Fiske and Svengali-Lackaye get all the honors but there were some good bits done by the strange collection of beetle-browed jurors, notably George Farren as the foreman. "Ladies of the Jury" is by Fred Ballard.

"THUNDER IN THE AIR"

The controversy about the immortality of the soul is probably a great deal more immortal than the soul itself. There was Maeterlinck's "The Blue Bird," "Outward Bound," "The Return of Peter Grimm" and "Mary Rose." There is a trace of all these plays in Robins Millar's "Thunder in the Air," with reminiscences of "Strange Interlude."

The play might have been an impressively great one if the note had not been too solemnly morbid, monotonous and humorless. As it stands, it fails because of lack of variety. It concerns a dead soldier who comes back as a little boy to his mother, as a lover to the girl who loved him and to the clergyman's wife, who had been his mistress for a week; and as a blackguard and thief to his father who is merciless to his memory. Now, the boy is not actually a ghost, but is the galvanized memory of him as he exists in various minds—a fine but not a wholly original idea. It is the sort of a ghost that often turns up at a séance and tells you things you already know, and are not interested particularly in.

The last scene is the best, wherein the boy tells the father how he really committed suicide to "redeem" his blackened memory. As no one knows anything at all about this, it is probable that the father is the only one who sees the real ghost. Robert Haslam played the soldier remarkably. Others in the cast were Henrietta Crosman and Selena Royle. J. Fisher White as the inexorable father did a good bit.

Willard Robertson and Aline MacMahon in Thomas H. Dickinson's "Winter Bound," at the Garrick Theatre

"VENEER"

The dramatic critic nowadays is like a person who hopes to find a real bottle of uncut Scotch in his case—something the cutter had overlooked. But it doesn't happen. Dramatic Scotch is all cut.

"Veneer," by Hugh Stange, came to this town in nine scenes laid all over New York with the aid of Mr. Yellenti. A

(Cont. on p. 106)

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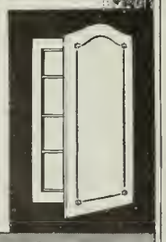

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Broadway to Date

(Continued from page 105)

dance hall, a Hudson River boat, the New York Public Library, Coney Island, and so on: a regular tabloid scenario.

The story concerns a girl in a library, romantic, virginal, hoping. In blows a sheik, who feeds her imagination with wild, glamorous blue stories and tells her what a foolish thing marriage is. Finally she succumbs, although she has thrown down a millionaire, who certainly was a hangover from *Godey's Lady's Book*.

"BROKEN DISHES"

Martin Flavin is extremely versatile as a playwright. I have seen so far his curious, almost pathologic, "Children of the Moon"; his hard-boiled drama, "The Criminal Code," and his latest Broadway success, "Broken Dishes," a dramatic farce based on the pre-Adamic theme of the hen-pecked husband and how he turned, sassed his wife, swore, lit a cigar in the living-room and rammed his feet on the couch.

Mr. Flavin's plays down this theme to an extremely popular level, and in order to keep up the waning interest drags in an old lover of the wife, who turns out to be a crook. The whole show is machine-like and improbable, but is full of laughs, mainly provoked by the quaint acting of Donald Meek as the crushed worm of a man, who at last during the first jag in his life reads the riot act to his wife and, figuratively at least, breaks the dishes. Edna Heinemann was a vitriolic mother and Beth Davis as the rebellious daughter who got married to her delivery clerk while the old lady was at a movie and the old man was stewed was good.

"CROSS ROADS"

What hits me hard between the eyes is the vulgarity, the artificiality, the tabloidal nature of the themes selected by our American playplumbers. Here is Martin Flavin, who did very well in "The Criminal Code," dropped way behind in "Broken Dishes," and now comes up with a third play called "Cross Roads", which is all about love and dissipation in a co-educational institution worked around two beings who to me are like eggs that some one has punctured with a pin, slyly sucked the egg out and left the shells for sale. But the shells are good to look at.

Michael and Patricia—*his* career; *she* won't marry. Mike takes to a waitress; they are raided in a roadhouse. And Patricia rolls around with a drunk who gets smashed-up in a collision. Is this all to tell us that youth is youth and life is life? Well, Homer did that, and King Tut knew it. Nevertheless, this play is entertaining if you are just looking for that; the characters are well drawn and the acting generally good. Sylvia Sydney as Patricia overacts in certain scenes. But what does all this sort of thing reveal, and, as Mr. Nathan would ask, "Can it be art?"

MUMBLING THE GREAT

Good intentions and execution—there's an abyss between them quite often in the theatre, as elsewhere. That new group, the MacDougal Street Players, put on "The Pelican," a profound and murderously analytical play by the pariah of Modernism, August Strindberg. This play rips up the Family from the foundations, setting son and daughter against mother, making the mother the mistress of the son-in-law and the she-devil that drove the father to his grave. The drunken son finally burns them all up. Here is something Aeschylean, Shakespearean—too true, too terrible, too infernally withering for Broadway customers. But the great pity is that this play should have been so mouthed, mumbled and fumbled by five players who had the best intentions in the world.

Another instance was the production of Sean O'Casey's "The Silver Tassie" by a band of Irish players at the Greenwich Village Theatre. This terrible satire on the war by one of the greatest of Irish moderns was mumbled into the wings by almost all the actors in a brogue that even a Dubliner could not understand.

These things are recorded with a passing tear, for if the play's the thing, the actor certainly should be a living thing.

THE AMERICAN LABORATORY

I have always been interested in this little organization. It is earnest, serious, amateurish in the best sense of the word—amateurs are sometimes better than professionals—and in Schnitzler's "The Bridal Veil" especially it did something several seasons ago that to me was quite remarkable.

They opened their present season with two short vaudevilles by the great Cervantes. They are in the best Commedia dell'Arte style and make an hour's entertainment in a refreshing old-fashioned way (the old-fashioned will soon be all the rage, I predict). The company acted with glee and *verve*. The costumes were bizarre. The names of the vaudevilles were "The Pretended Basque" and "The Jealous Old Man," given on Wednesdays, Thursdays and Fridays.

THE NEIGHBORHOOD PLAYERS

The Neighborhood Players call up in my mind memories of most delightful evenings in Grand Street. This organization stood for the play first and box-office second. It was that rare thing in America—*quality*.

Now we are promised some matinees of the Junior Players of the Neighborhood Playhouse at the Booth Theatre around Christmas time. They will do a dance-pantomime, "La Boutique Fantasque," with music by Rossini—Resphigi, and a Basque folk scene, "Mascaiada," music by Kurt Schindler. Esther Peck will do the designing and the staging will be by Blanche Talmud and Frances Brundage.

These Junior Players have an interesting studio on West 56th St., with many courses—dancing, acting, psychology of plays, costuming, voice, stage direction, etc.

The course is so planned as to lay before the students the fundamental sources of the different arts, to correlate them, to engender a point of view in regard to the theatre from its various angles as a harmonic experience—to carry on the "Neighborhood Playhouse Idea."

It is intended primarily to put the students more in touch with their own capacities and to give them a broader, keener vision of the road they wish to travel, rather than necessarily to fit them to perform, as that depends entirely on individual creative ability.

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Enameled Boxes

(Continued from page 86)

So far, no mention has been made of the enameled ground. Equally with the more individual work of the decorations applied to these boxes, the colorings of the enamel go to prove that all that has been accomplished in the past may, with proper attention, be repeated, today. All the beautiful softness of the apple green; the pale rose that perpetuates the memory of Madame du Barry, the favorite of Louis XV whose beautiful head fell at the guillotine; the deep blue so worthily named *bleu de roi;* the rich maroon and the more vivid tones of red are all reappearing in the same splendid shades on the enamel boxes which might be said to mark the 20th Century revival of an 18th Century art.

No real art has ever passed entirely beyond resurrection. There may have been and there were some, of which the first formulae were lost; but man when he knows the urge to express his desire for beauty in concrete form has never yet failed to find a medium. Thus it is with the enamel work of our time; it can be and is being produced of an equally fine quality as that which recalls the skill of the artists of centuries ago. This does not suggest that inferior qualities are not also being produced, because they are; and it rests with our individual judgment to discriminate between the piece displaying plainly an artist's personal pride in his work and that representing mechanical productions.

Which brings a point of general interest to notice. It is that very haste in making purchases in Europe, which has caused the natives on the other side of the Atlantic to decide that we have no judgment. Those natives rarely, now, attempt to foist second grade articles upon our importers and buyers for the reason that those importers and buyers know that when we shop at home we have not one eye on some old cathedral which we "simply must see" before we race on to the next town.

Speaking of Art!

(Continued from page 61)

ends was recently exhibited by him at the Milch Galleries. These figures are infinitely tender and beautiful and the work equally fine in brass and copper, work in both metals being a specialty of Mr. Warneke's.

One turns almost instinctively to

Portrait of a Hindu woman dancing in a field between two clusters of flowers. Painted by Hounhar at Delhi, first half of the XVIth Century. By courtesy De Motte Galleries, Inc.

Frederick Keppel & Co. for etchings. The present exhibition is by Kerr Eby. For his subjects Mr. Eby seems to have rambled over the world, and he is equally skillful with a canoe in turbulent waters or sail boats lurking in a hazy harbour.

Hunting prints of the greatest and finest variety are of course on exhibition at the Ackerman Galleries. During the holiday season they are showing old coaching and hunting paintings which carry the thrill of a vanishing romantic phase of life.

It seemed only right and pleasant of fate that we should look for an exhibition of Utrillo paintings at the Balzac Galleries, which you may approach through a Park Avenue entrance, if you are in a proud mood; but which, on the other hand, is to be found through a wrought-iron gateway, and a little courtyard, and a small doorway. If this painter were to come to New York, I am sure this little courtyard would be one of the first places he would add to his collection of inimitable canvases of street scenes. The painting of his which we are showing in this article held for me a haunting memory of little old streets in Paris with walls about secluded gardens and archways opening into studios. And done with such poetry and sensitiveness that it was impossible to resist.

At the Valentine Galleries I found the entire large room given up to Raoul Dufy. There were many people there on the opening day, and great enthusiasm and much appreciation, of a collection of pictures that, in the main, remained purely enigmatical to me. "But observe the color," I was told; and, as I always do exactly as I am told in an art gallery, I observed the color; and the green looked arsenic to me, and the blue like "blueing," and everything seemed to have slipped out of the place which either nature or man had intended it to occupy. And yet I was the only dissenter among those present.

In the Bernhardt Lintott exhibition at Marie Sterner's galleries I liked, in the main, the drawings better than the finished canvases. Mr. Lintott certainly seems to be able to impress upon his canvas the personality of his sitter, but as a rule I find I am more interested in the personality of the portrait painter than of the portrait. I must not, however, forget a charming study in tan of Marmy Mannes, very alive, very young, and very sensitive.

When I say that Jerome Myers has an exhibition through November at the Fifty-sixth Street Galleries of his latest etchings you will know that some of the most interesting expressions of young New York life at play are to be seen. Mr. Myers knows children *truly* by heart and he makes you understand them—if you will.

The exhibition at the Kleemann Thorman Galleries for December is "Etchings by Contemporary Artists", one of absorbing fascination for all people interested in contemporary art.

And at the Wildenstein & Co. galleries there is an extremely fine exhibition of crayon portraits by Henri de Nolhac, some in delicate pastel shades, of great refinement and charm.

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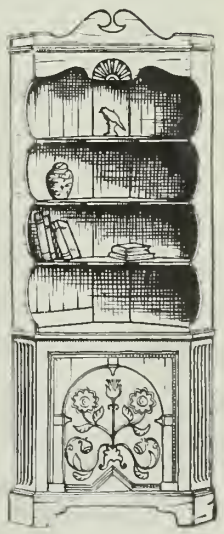

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Buffalo At factory, N. Elmwood Ave. | New York 205 E. 42d St. | Chicago 433 East Erie St. | Los Angeles At Factory, 1300 S. Goodrich Blvd.

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Distinctive Furniture

One of a balanced pair of rare and unusual Chippendale mirrors 3 feet-1½ inches wide overall by 5 feet-10 inches high in original gilding and mirror painting.

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COFFEE POT MADE IN LONDON IN 1738 BY DAVID WILLAUME.

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OF THE NEW DIMENSION

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132 HORSEPOWER
AND SILENT GEAR-SHIFT
are among recent notable Pierce-Arrow developments. Gears can be shifted quietly, almost effortlessly, *at any speed.*

THE FIVE-PASSENGER SEDAN OF GROUP B
as photographed in natural colors

THREE NEW GROUPS OF STRAIGHT EIGHTS

Group A: 132 Horsepower . . 144-inch Wheelbase . . . . . $3975 to $6250
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All Prices f. o. b. Buffalo

All models have Silent Gear-shifts . Non-shatterable Glass . Hydraulic Shock Absorbers . Super-safety Brakes . Fender or Bracket Headlamps optional without extra charge . . *Pierce-Arrow Engineering and Coachwork throughout.*

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A brilliant array of America's Finest Motor Cars in four new wheelbases

. . with a new model, slightly smaller, as low as $2595

IN extending its Straight Eight line to meet *every latest demand* of the fine car market, Pierce-Arrow opens the 1930 season with an array of motor cars which again easily qualify as *America's finest.*

There are four new wheelbases in the 1930 group . . all cars of increased inner spaciousness . . all slender, low-swung, graceful creations in the finest Pierce-Arrow tradition.

The slightly smaller car in the new line . . of an inch less wheelbase . . is of true Pierce-Arrow quality throughout. Its low price *($2595 at Buffalo)* gives it extraordinary value.

• • •

THE 1930 colorings and upholsterings and appointments are new elements of beauty, freshly expressed.

There are new door latches, velvet of operation . . new clocks and vanity cases in the ultra-modern manner . . new foot-rests and lights and mirrors which reflect the mode of the hour.

More important, there are engineering developments of vital consideration . . all present in every car of the 1930 line.

• • •

MECHANICALLY, as well as modishly, Pierce-Arrow keeps abreast of the hour. Its improvements are never saved for an occasion, never sensationalized . . although it has pioneered some of the greatest.

So it is that today's Straight Eight line by Pierce-Arrow is possessed of every feature worthy of adoption by America's finest motor car. For example:

Silent gear-shifts . . non-shatterable glass . . super-safety brakes . . low-swung gravity centers . . hydraulic shock absorbers, etc., etc. All Pierce-Arrow features . . each having been added as it proved itself . . and without particular mention or especial acclaim.

Nor is there any excess of modesty in this attitude. It is simply that *no* new feature, or any *group* of new features, could conceivably be so important as that which is *Pierce-Arrow.* Greater is that than the sum of all its parts.

NEW PIERCE-ARROW PRICES . . *at Buffalo* . . From $2595 to $6250

(Other Custom-built Models up to $10,000)

In the purchase of a car from income, the average allowance on a good used car usually more than covers the initial Pierce-Arrow payment.

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Original Elizabethan Oak Room from Woodbridge Hall, Suffolk, England. Height, 8'-10"; width, 19'-0"; length, 21'-6"

The beauty and rarity of this treasure of the English Renaissance may be gauged by the fact that a similar room, from the Bishops' Palace, at Bromley-By-Bow, is in the National Collection in the Victoria and Albert Museum.

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For Wood Paneling

This is a phase of their experience which is substantiated with vast resources and a design studio for executing individual requirements.

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DECORATIONS

A Carved Oak Table (Circa 1680), a pair of fine Mortlake Tapestries, a pair of Seventeenth Century English Oak Stools and other beautiful objects of art that constitute this handsome grouping illustrated, are representative of the establishment of Rosenbach. These and many other antique and decorative objects may always be seen in our galleries

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An antique Spanish Sofa of the Early Seventeenth Century, characteristic in its authenticity of the choice antiques and decorative art objects continuously on view at the Baumgarten Galleries.

Wm. Baumgarten & Co. Inc

Antiques *Interior Decorations* *Tapestry*

715 Fifth Avenue
NEW YORK

An unusually fine example of a Chinese Chippendale Mirror in carved wood and gilt frame surmounted with pagoda, 1760–1765. Height 4' 8", Width 2' 2".

EXHIBITION

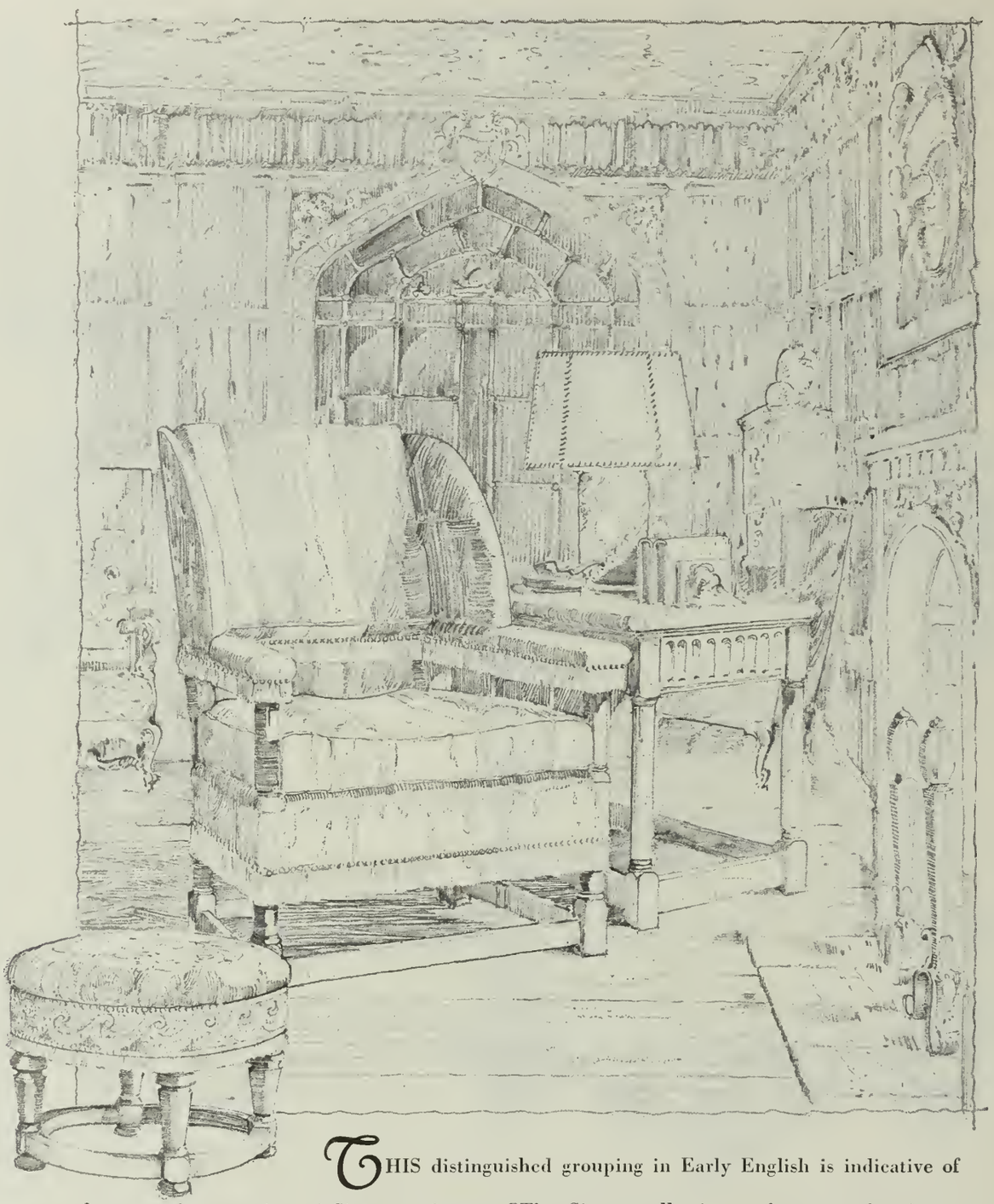
During the Antiques Exposition at the Grand Central Palace from March 3rd to March 8th Mr. Vernay will exhibit two interesting panelled rooms. In these rooms, one of which is an 18th Century example in pine with contemporary decorative paintings, will be displayed a rare collection of 17th and 18th Century English Furniture, Porcelain, Silver and Sheffield Plate.

Vernax—A rich furniture cream, for polishing and preserving fine furniture, is on sale

Vernay

OLD ENGLISH FURNITURE, SILVER, PORCELAIN, POTTERY & GLASSWARE

NEW YORK, 19 East Fifty-Fourth Street
LONDON, Trafalgar House, Waterloo Place



THIS distinguished grouping in Early English is indicative of the masterly execution of Singer craftsmen. ¶The Singer collection embraces authentic reproductions of all important periods and gracious adaptations skillfully designed to meet modern requirements.

M. Singer & Sons

Makers of Fine Upholstered Furniture and Cabinet Work

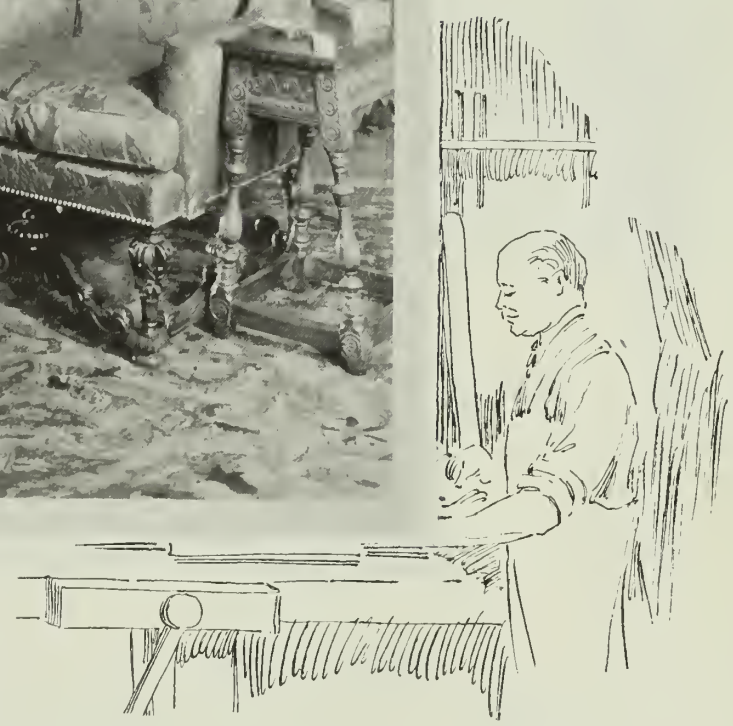
32-34 EAST 19th STREET

SINGER
UPHOLSTYLED
"The Seat of Honor"

NEW YORK, N. Y.

To Perpetuate Beauty

The number of those who can bring into their homes rare and beautiful pieces of genuine antiquity is necessarily limited. Orsenigo, however, has created reproductions that perpetuate the charm of Old World furniture and make it generally available. We construct these pieces with the care of the old craftsmen, using wooden pegs and dowels to attain the same firm structure, and executing with the same careful artistry the beautiful hand carved motifs. The finish given these lovely pieces recaptures as far as is humanly possible the lustrous patina that furniture acquires with passing time.



THE furniture created in the days of Elizabeth and the Stuarts was designed only for the Great Houses and is expressive of the aristocratic good taste and luxurious comfort which these nobles regarded as theirs. Placed against rich panelling of exquisite workmanship, 17th Century English furniture achieves today interiors of equal distinction and dignity; its charm is graphically illustrated in innumerable groupings, such as that pictured, to be seen in Orsenigo's showrooms.

THE ORSENIGO CO. INC.

383 Madison Avenue

at 46th Street

New York

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Representative
815 LINCOLN BOULEVARD

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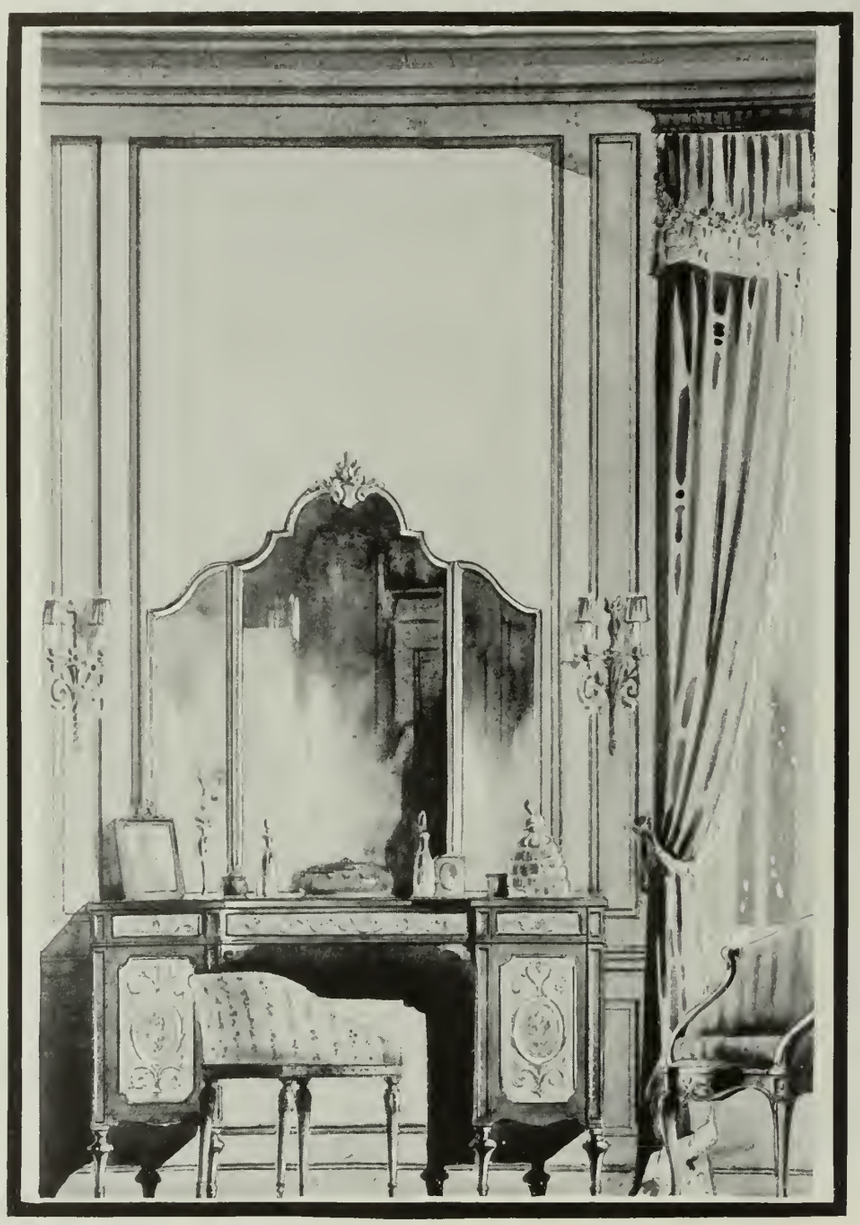

The poet, expressing in imagery of beauty thoughts that will live in the hearts of men, is no more careful in his selection of words and phrases than the designer of exquisite interiors is in his choice of harmonious colors and arrangement of line and mass. A gracious interior is poetry expressed in the terms of life.

THE COLLECTION of fine satinwood and painted bedroom and boudoir furniture to be seen in the galleries of the Decorators Furniture Co. expresses individuality through a beauty that will become more and more satisfying with passing time. Comparable in perfection of craftsmanship and mellow warmth of finish with lovely Old World pieces, this furniture is the natural choice of the decorator who wishes to create intimate interiors of marked distinction. Decorators, dealers, architects or their clients are cordially invited to see our permanent exhibition.

DECORATORS FURNITURE CO., INC.

383 Madison Avenue

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"There is no substitute for quality"

KAPOCK SUGGESTIONS BY AMERICA'S FOREMOST DECORATORS

Art Moderne Sun Room in the home of Dr. and Mrs. George W. Mitchell of Guilford, Maryland. The J. G. Valiant Co. of Baltimore, Decorators

In the distinctly Art Moderne sun room illustrated above, the predominating colors are black, vivid lacquer red and various shades of bronze and camel. The casement curtains are of Sunpruf KAPOCK in art moderne design, bronze color, shot with green and a self-woven stripe in a lighter shade of bronze.

THE J.G. VALIANT COMPANY.

G. G. Valiant

VICE PRESIDENT.

"Be Sure It's KAPOCK—See Patented Black And White Selvage Thread"

Sunpruf KAPOCK fabrics are used by leading decorators when permanence in color and beauty is desired. The twenty (20) years KAPOCK has been in use proves beyond a doubt its exceptional value. The new AQUAPRUF-KAPOCK at open windows laughs at the rain. It is especially practical for shower curtains and in damp atmosphere. No rubber to harden.

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French Interiors of Charm and Intimacy

It is difficult to find furniture of any other period or country that is as adaptable for present day interiors as is that of 18th Century France. For the charm of bedroom or boudoir, for the dignity of salon or library, the gracious styles developed during the reigns of Louis XV and Louis XVI are equally appropriate. To see Brunovan's authenticated reproductions of the furniture of this period is to have a clear presentation of its extreme livableness and the grace and dignity it gives to the interior. Decorators and architects or their clients are cordially welcome to visit our Salons.

A handsome brochure, containing full color illustrations of interiors in the manner of Louis XV and Louis XVI will be mailed upon request.

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Sylvain Bruno, President
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Antiques and Reproductions of French 18th Century Furniture

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SUPER-TONE FIDELITY

That's why the engineers named it *Super*-HETERODYNE

The three essentials of fine quality radio reception—sensitivity, selectivity and tone fidelity—are balanced in the Radiola Super-Heterodyne as in no other radio instrument.

The remarkable performance of this famous Radiola is the goal of every radio manufacturer. When you compare it in action with other high-quality radio sets your ears immediately tell you why the Super-Heterodyne is the accepted measure of perfection in radio design.

And any impartial dealer, if you ask for his honest opinion, will tell you that there's nothing to equal a Super-Heterodyne.

The Radiola Super-Heterodyne is no longer a luxury to be enjoyed by a few fortunate homes. It is an expensive instrument to build, but the cost of manufacture has been so reduced that this incomparable instrument can now be had for little more than the cost of an ordinary radio set.

Radiola Super-Heterodynes are offered in three models:

RCA RADIOLA 60—Super-Heterodyne table model $98.

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RCA RADIOLA 66—Super-Heterodyne with Electro-Dynamic Reproducer in cabinet (shown in illustration) $225.

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RCA RADIOLA 67—Special combination of the Radiola Super-Heterodyne, Electro-Dynamic Reproducer, together with phonograph for electrical reproduction of records $690.

(Above prices less Radiotrons)

Look for and insist upon the famous RCA trade-mark

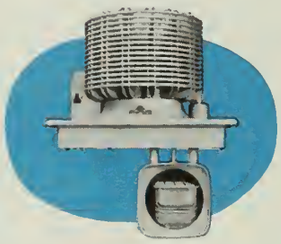
RCA RADIOLA

MADE BY THE MAKERS OF THE RADIOTRON

RADIOLA DIVISION RADIO-VICTOR CORPORATION OF AMERICA

On top – where it belongs

. . . thus the General Electric mechanism dissipates the heat above *the refrigerator, making it less expensive to operate and providing more storage space inside.*



YOU can always . . . and easily . . . identify a General Electric Refrigerator because all the mechanism is mounted *on top* of the cabinet. That is where it should be.

In every mechanical refrigerator the cabinet is cooled by extracting the warmth from within. Moreover, the process itself, by which this warmth is extracted, generates more heat. All this heat must be dissipated somewhere, and in the General Electric Refrigerator it is dissipated *above* the cabinet. This is the main reason why the General Electric uses so much less electrical current . . . a point of vital interest to every owner.

Contrary to what you might at first think, dust does not settle on this top-mounted mechanism. The warm air . . . constantly rising . . . keeps it more free from dust than any other place in your home.

Within this top unit are the quiet, economical motor, the rest of the simple mechanism and a permanent supply of metal-protecting oil. These are all sealed up tight . . . hermetically sealed . . . in one single steel casing. Not a drop of the oil can ever leak out. The machinery is forever safeguarded against dirt and moisture . . . rust-proof and wear-proof.

The result is a refrigerator efficient beyond anything ever before achieved . . . one which gives every owner many more years of service . . . the most inexpensive refrigerator you can buy.

On request, we shall be glad to send you a comprehensive and helpful booklet about the many other superior advantages of the General Electric Refrigerator. Simply address Section Q-2, Electric Refrigeration Department, General Electric Company, Hanna Bldg., Cleveland, Ohio.

OUTSTANDING POINTS OF SUPERIORITY

1. All machinery hermetically sealed in one steel casing—*permanently* oiled.
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3. Low running cost—a few cents a day.
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5. An all-steel, warp-proof cabinet.
6. Sanitary, all-porcelain chilling chamber.
7. Food storage area most spacious.
8. Mounted on legs for easier cleaning.
9. Electrical, therefore modern.
10. Backed by the most comprehensive guarantee ever given a refrigerator.

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GENERAL ELECTRIC

ALL-STEEL REFRIGERATOR

STROHEIM & ROMANN

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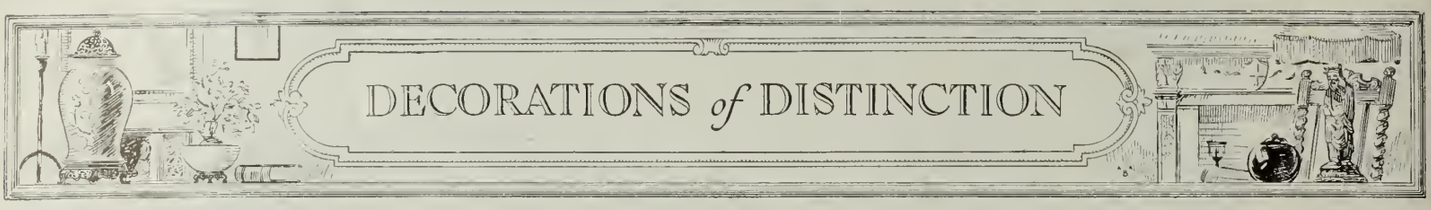
D E C O R A T I V E F A B R I C S O F D I S T I N C T I O N

Tapestries, because of their importance to the decorator, have ever been conspicuous in this collection. The most recent addition, No. 24818 illustrated above on a wing chair, has a detached floral motif and is woven of wool. Each floral motif is colored by hand and, as a result, the color values are exquisite. Equally charming as this latest addition to the tapestry collection, are other pieces which range from the luxurious in hand woven museum reproductions to the delightfully simple patterns of the cotton family.

CHICAGO , BOSTON , PHILADELPHIA , LOS ANGELES , SAN FRANCISCO



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The screen illustrated is adaptable to an English dining or living room while we execute an extensive line containing every conceivable screen in period, hunting, floral and modern motifs.

Catalog A on request when your dealer's or decorator's name is given.

Venezian Art Screen Co., Inc.
540 MADISON AVE., NEW YORK N.Y.
THROUGH YOUR DEALER OR DECORATOR

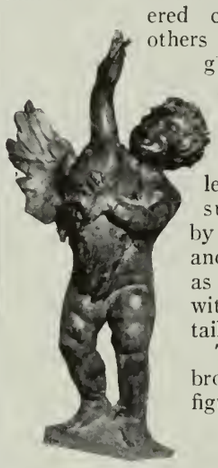
RENA ROSENTHAL
520 MADISON AVE. N. Y. C.

From the Smart Shops

By ELIZABETH LOUNSBERY

ACCESSORIES of every kind that add to the charm of the garden are to be had at the Erkins Studios. These include Pompeian stone garden furniture; Italian terra cotta oil jars, that take on an attractive weathered coloring and others in blue or green glaze. An interesting collection of ornamental lead figures is supplemented by lead animals and birds, such as the peacock with spreading tail.

The green bronze fountain figures, all piped for use, are exceptional in the beauty of their modeling and their reasonable cost. There are also small marble benches for foyers, and wrought iron wall trees.



Green bronze fountain figures, 21" and 23" high. Courtesy Erkins Studios, 251 Lexington Ave., N. Y. C.

"Old Waller", a beautiful XVIIIth century porcelain, in a complete dinner service, which is imported by S. H. Slobodkin and available in the china departments of many of the better stores, is no mere reproduction but an actual, authentic XVIIIth century china made exactly in all detail as it has been, since that time, with the same molds and the same patterns, in the Wallerfangen monastery, near Luxembourg.

"Old Waller", XVIIIth century dinner service in deep rose or blue on a cream ground. By courtesy of S. H. Slobodkin, 20 W. 23rd St., N. Y.

The method of ornamenting pottery with fresh imprints of copper engravings on cloth, transferred to the soft clay before glazing, gives the utmost delicacy to the design while the overglaze insures absolute permanence. "Old Waller" is obtainable in both blue and a deep warm rose on a cream ground. There is also a pattern in green.

Reproductions of the finer early American furniture, such as the types preserved in the museums, are to be had at Madolin Mapelsden's Shop, notably the table illustrated, available in three different sizes; a maple candlestand and a most convenient bookcase combining four shelves at different levels that also comes in a darker early American finish. Original bridge prizes and gifts are other outstanding features.

Maple drop leaf Early American table, light or dark finish. Courtesy Madolin Mapelsden's Shop, 130 E. 57th St., N. Y. C.

Even though the season be well in advance of the Spring exodus to the country home, Hales, Inc., are showing painted metal bedroom furniture in the most intriguing colors to carry out any decorative scheme, as well as the modernistic in black and silver. With these is everything necessary in bedding. Double bedside floor lamps and those for the dressing table and night stand are also supplied with appropriate hooked rugs, made any size; overstuffed chairs

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Antique and Modern Jewelry
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Trestle Table ..... $18.
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Pompeian Stone
Lead
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Marble

Illustrated catalog sent for 10c

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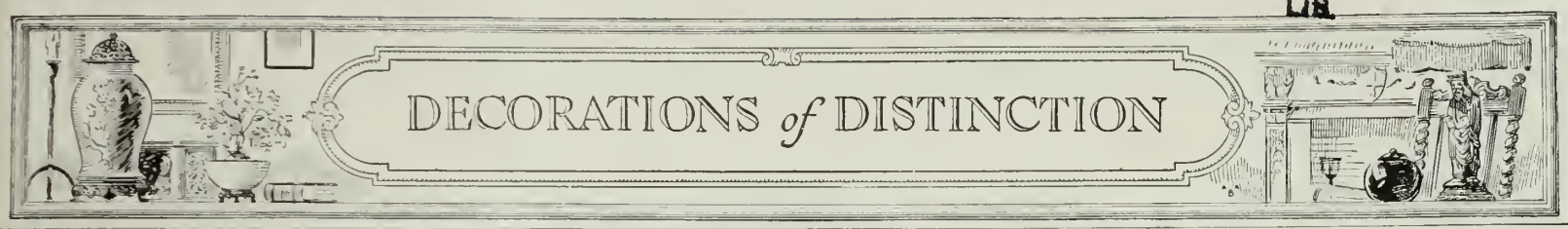

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Bedroom and dining room suites and odd pieces . . . direct eastern representatives of fourteen foremost manufacturers in the country. *A card from your dealer or decorator will admit you.*

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These are new!

From the Original Closet Shop

THESE three new closet fixtures are special items at unusually reasonable prices, obtainable in green, peach and blue—other colors slightly higher. The first at left is an innovation chest of drawers 37¼" high by 30" wide by 14" deep. Commodious yet compact. Cut out drawers simplify opening. Price $125—crating extra. . . . The center shoe cabinet, 71½" high by 21" wide by 16" deep will hold many shoes and has drawer for stockings and one for rubbers, etc. Price $60—crating extra. The visible front shoe boxes shown cost extra. . . At the right above is shown a small chest of drawers handy for odd things and an odd corner. Size—35" high by 14½" wide by 14½" deep. Price $35—crating extra.

Building, arranging and decorating of closets a specialty. General interior decorating service—estimates gladly submitted

The CLOSET Shop
Mrs George Herzog

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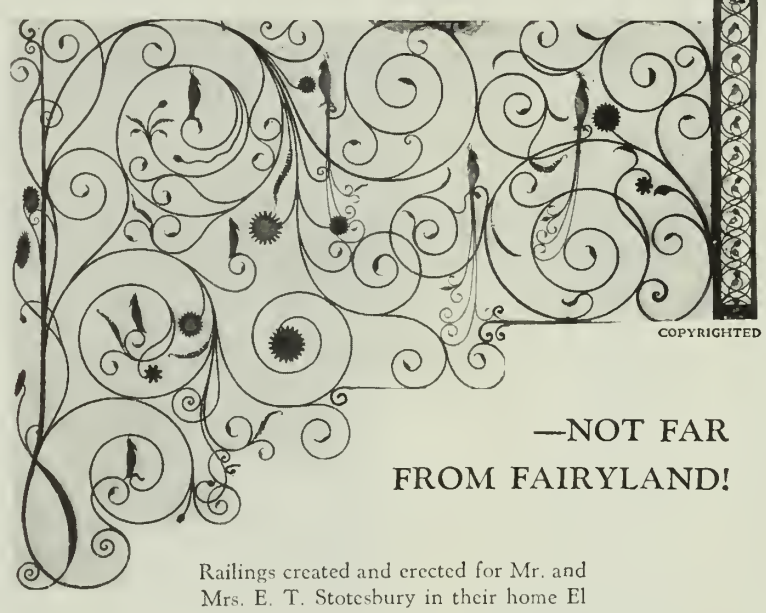
A STORY LIES IN THIS IRONWORK—



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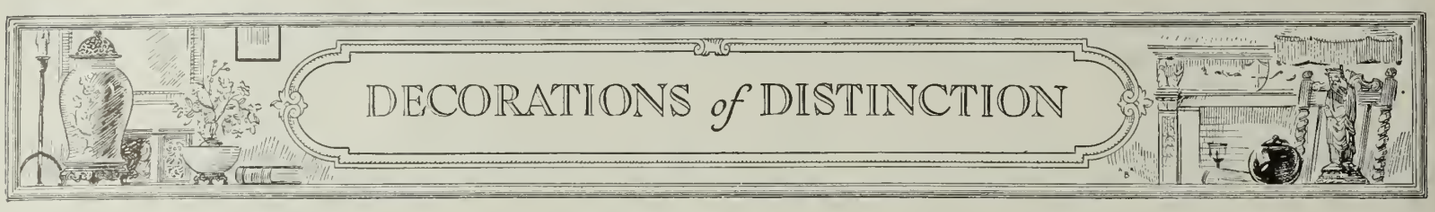

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FIRETOOL SETS
from $18.00
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GARDEN ORNAMENTS
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and chaises longues, ornamental dolls, cushions and complete closet equipment.

In the newest porch furniture manufactured by the Mastercraft Reed Corp., for the retail shops, natural rattan, banded with colored French cane, has a distinct preference, both for its smartness and durability. As a second choice, stick reed still holds its popularity. Low, loungy deep seated chairs, in both rattan and reed, are fitted with cushions of brilliant colored hand blocked linen or French cretonne or with plain waterproof glazed chintz, piped in contrasting colors, and there are many convenient tables with under shelves, also bridge tables. As an occasional chair, the high "aeroplane" back chair, suggestive of the peacock or throne type is an innovation.

Turquoise antique satin bedroom chair. Brown mahogany stand and taupe pottery lamp. Courtesy Hales, Inc., 420 Madison Ave., N. Y. C.

Natural rattan table and chairs banded in colorful French cane. Yellow and blue piped glazed chintz cushions. By courtesy of Mastercraft Reed Corp., One Park Ave., N. Y. C.

Among the furniture made for children by Childhood, Inc., and the many incidentals for their enjoyment, is a new bed tray with legs and openings to hold a glue pot, water bowl, ink or a flower pot, so that the little invalid may be amused while convalescing. Those for boys show a soldier on a blue metal tray and for girls, a pink ground decorated with a Dutch girl.

Other new items are the brass cuckoo and eagle wall hooks to hold tiny brass bound buckets charming for hanging on the wall filled with ivy; a red table cloth with prancing goats around the border and modernistic carved animals. A complete department of antiques provides everything possible in miniature furniture with ornamental accessories and mirrors.

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Child's pine desk with toy cupboard. Wooden lamb book ends; red rooster lamp and shade. Courtesy Childhood, Inc., 215 East 57th St., N. Y. C.

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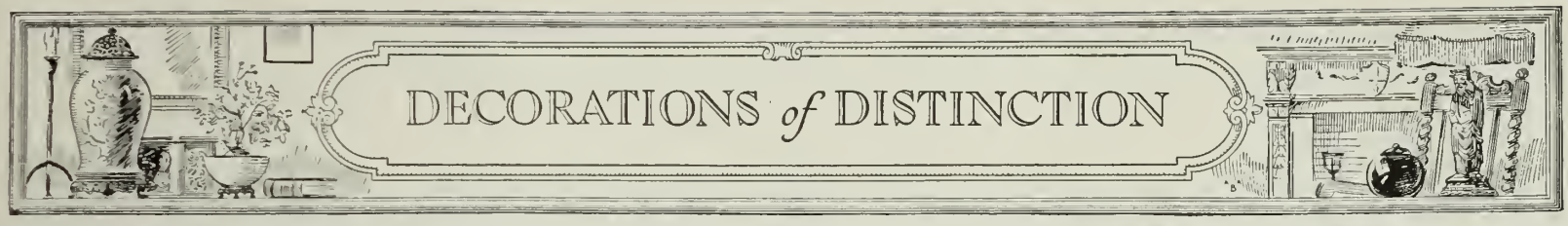

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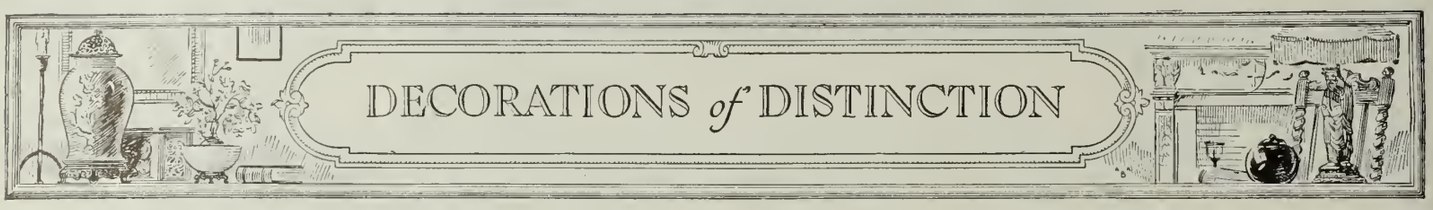

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ening up, are to be had in great variety at the Beaux Arts Shop. Among these may be mentioned hunting and coaching prints, old street scenes and those of the leading universities, after early engravings; Godeys, flower subjects, ships, maps, dog etchings and a number of attractive miscellaneous subjects.

Among the works of Japanese art of unusual beauty to be seen at Yamanaka's, are the carved wooden figures by Teiji, who derived his inspiration from the study of the ancient Fugiwara and Tempyo periods, in producing, in a fine grained native oak, gracefully modeled subjects with the most exquisitely delicate detail and coloring, characteristically Japanese.

Boudoir lamp shades of pink chiffon with twist shell lace and blue over maize silk. Courtesy H.F.McCann, 542 Fifth Ave., N.Y.C.

Hand colored reproduction of old wood engraving, reasonably priced. Size 12" x 16". Courtesy Beaux Arts Shop, 55 W. 45th St., N. Y. C.

Also of interest are the lamps of carved jades and quartz with appropriate shades; lacquer and enamel smoking sets, jewelry and figurines of carved semi-precious stones; frames with jade inserts; bronze plant bowls and a large collection of antique porcelains and textiles of an infinite variety of design and fascinating colors. Among the many articles of daily use are the attractive nests of lacquer trays, so convenient at the tea hour. There are also beverage sets, some mounted with ornamental roosters and birds cut in semi-precious stones. Everything necessary for the desk, too, is obtainable with insets of carved jade, that are likewise to be found in the covers of bridge sets and memo pads. For the smoker, the choice of ashtrays and cigarette cases is equally varied. This may also be said of the metal brocade purses and card cases, for women, available too in cloth of gold.

"Cool Wind", carved wooden figure by Teiji, Bronze lotus leaf bowl. Courtesy Yamanaka, 680 Fifth Ave., N. Y. C.

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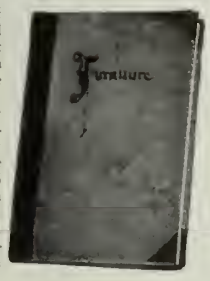

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Antiques for the Home

Oval shaped tea caddies with slide-out bottoms and a small globular tea-pot of the type in use in the early 18th Century. By courtesy of S. Serota, 440 Madison Ave., N. Y. C.

MANY of those things which we now regard as everyday household commodities were once quite expensive luxuries. Nor was tea the least of these, a fact evidenced by the tiny locks which are found on old silver and wooden tea caddies. Proof that tea was at one time a beverage enjoyed only by the rich is seen in the workmanship of those same delicate little tea boxes; this is evident especially in the ones made of silver which have again become fashionable with the modern revival of the afternoon tea tradition. And that this delicious and popular beverage was expensive we may surmise from the small size of the early Georgian tea-pots. The picture at the top of this page illustrates several small caddies and a tea-pot that holds less than a pint. These pieces we saw recently in the shop of S. Serota and the caddies are particularly interesting because they have the slide-out bottoms so that they could be filled from that end rather than from the smaller top and thus obviate the risk of spilling even a small amount of the precious herb.

A remarkably fine example of ship modeling, an ivory frigate. Courtesy Clapp & Graham, Inc., 514 Madison Ave., N. Y. C.

Probably no craft shows more patient workmanship and needs a greater preciseness than that of the builder of ship models. As ornaments in a den or on a hall table they add an atmosphere of

A setting composed of early Spanish furniture comprising a pine chest of drawers, a pair of torchères and a pair of wall mirrors with a quaint painted Valencia wall shelf holding pottery jars. By courtesy of George W. Funk, 862 Lexington Ave., N. Y. C.

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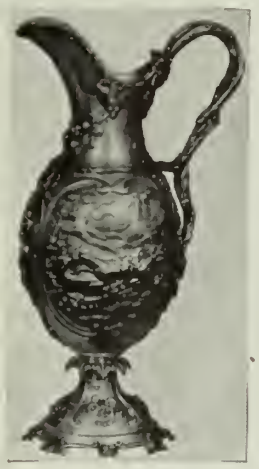
THE ANTIQUE GALLERIES

A finely modeled and colored china group depicting the "Assassination of Marat by Charlotte Cordé". By courtesy of Ginsburg & Levy, Inc., 815 Madison Ave., N. Y. C.

the by-gone marines to whom we moderns owe a greater debt than most of us realize. It is possible to imagine the model of an early frigate, such as the one shown here from the collection of Clapp and Graham, in a library as a companion piece to a large terrestrial globe. If the little ship model is a miniature of some historical vessel, it is always interesting to turn the globe and follow the adventurous journeys of the men who sailed the ship in the days of long ago. Perhaps it may be the replica of a fighting ship built by our own American ancestors and one which saw many a fight on the high seas when they were struggling for the independence we now enjoy. But whatever it may be it is worthy of a close study and is instructive of the style of early ships and of the skillful workmanship of the craftsman who made it.



A 19th Century silver water pitcher with embossed decoration made by William Gale & Son. By courtesy of S. Wyler, 713 Madison Ave., N. Y. C.

The setting which comprises the chest of drawers with a small shelf above and a torchère on either side, from the shop of George W. Funk, well shows the attractiveness of Spanish furniture when carefully selected and arranged in an appropriate setting. The chest is one of the smaller type convenient in a hall and like so much of the simpler Spanish furniture made of pine, the drawer fronts being carved with one of those geometrical designs so typical of Iberian crafts. The tall torchères are also carved after the manner of architectural columns beside which they are decorated with gilt and polychrome in the traditional Spanish style. With the pair of graceful wall mirrors there are traces of that influence which the Spaniards obtained from Italy during the time they governed that part of Europe.

Any one of us who seeks china figures as ornaments in our home, and it has to be admitted that most of us do, eventually decides that the old potters would often record, in clay, the historical happenings of their time. An instance of this is included among the pictures of this department in the group, recently imported by Ginsburg and Levy, depicting the assassination of Marat by Charlotte Cordé. Even in the picture it may be observed that poor Marat seems more surprised than hurt and were it not that Charlotte held the lethal weapon we might almost surmise that he was pleading for her affection rather than warding off another blow from the knife. But however naïve the potter was at times in portraying human emotion, these groups are remarkably colorful as decorations and interesting examples of the early efforts to model the human figure in clay.

That notice lately devoted to things of the 19th Century was to a large extent sponsored by our dealers in silver. After all, the be-

Two mahogany tilting-top tea tables with carved pie-crust edges on tripod bases of the type once popular for afternoon teas. Courtesy Lans, 554 Madison Ave., N. Y. C.

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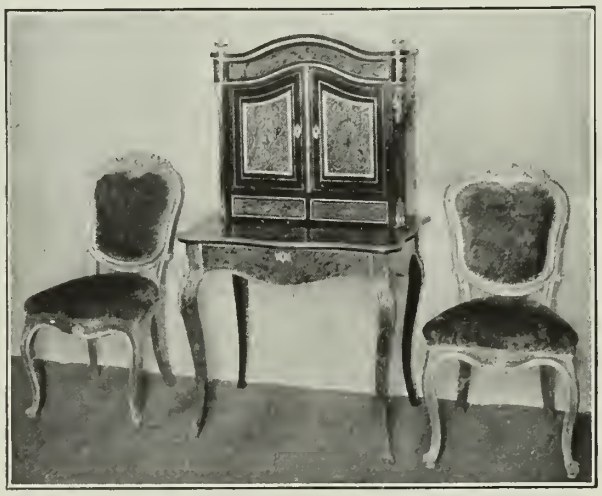

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A mahogany inlaid cabinet chest after the designs of Thomas Sheraton. Courtesy Mrs. Kaye Belmont, 576 Madison Ave., N. Y. C.

ginning of that period is now more than a century past and we have discovered that there are many examples of household goods dating from the early Republican days that are worthy our attention. Possibly we are more intense in our search for 19th Century American silver for the reason that pieces before that time are now very difficult to find. But there are many excellent and desirable examples similar to the water jug, illustrated here from the shop of S. Wyler, which are both useful and important as work of men who were largely instrumental in founding the great American establishments.

In a previous paragraph we noted the revival of the afternoon tea custom and this has brought more than one piece of old furniture from store-rooms to be refinished and placed in its former position of honor. Among these are the splendid little tilting-top tables such as the two shown here from Lans' shop. Both of them have the tripod base supposedly evolved by Chippendale and both have the delicately shaped and molded edges so attractive in these now sought-for tables. The tops actually have a somewhat depressed or hollowed center within the molded edges, the purpose doubtless being to allow their use as a tray and the edges to form a protection to the delicate cups and saucers of old Wedgwood, Spode, Derby, Worcester or some other fine porcelain.

One of the problems in our modern city apartment dwellings is to find individual pieces of furniture which while fitting into the decorative scheme of a room do not occupy too much space. Curiously enough it might also seem that Thomas Sheraton, when he prepared his designs, had this in view. Certainly his "Drawing Book" contains many ingenious suggestions of furniture which would serve more than one purpose. With some of his small tables he would combine all the accessories necessary for a ladies' dressing table, each carefully concealed so that when not in use the piece took on the appearance of a dainty writing desk. From the drawings he published, other men who were practical cabinet-makers, which Sheraton was not, gained the inspiration for many of the useful and desirable small pieces that are finding their way to America from England today. An example of the modifications and adaptations made by these men is shown here in the combined chest of drawers with bookshelves above. The most careful selection was made in choosing the wood to ensure the utmost decorative figure, the panels of the drawers being outlined with bands of light wood such as holly or satinwood, the inlaid ornament being continued on the shaped top.

One of the phases of early 18th Century English furniture of the wall type is its close affiliation to the architectural treatment of the contemporary interiors. The cabinet illustrated at the bottom of this page was lately acquired by Lewis Son and Munves and is an exceptionally illuminating instance of this affiliation. There is much in its style that is reminiscent of the designs of Inigo Jones, the first English architect to fully adopt the revived classical forms

An early Georgian English cabinet with the architectural broken arch pediment. By courtesy of Lewis Son & Munves, 383 Madison Ave., N. Y. C.

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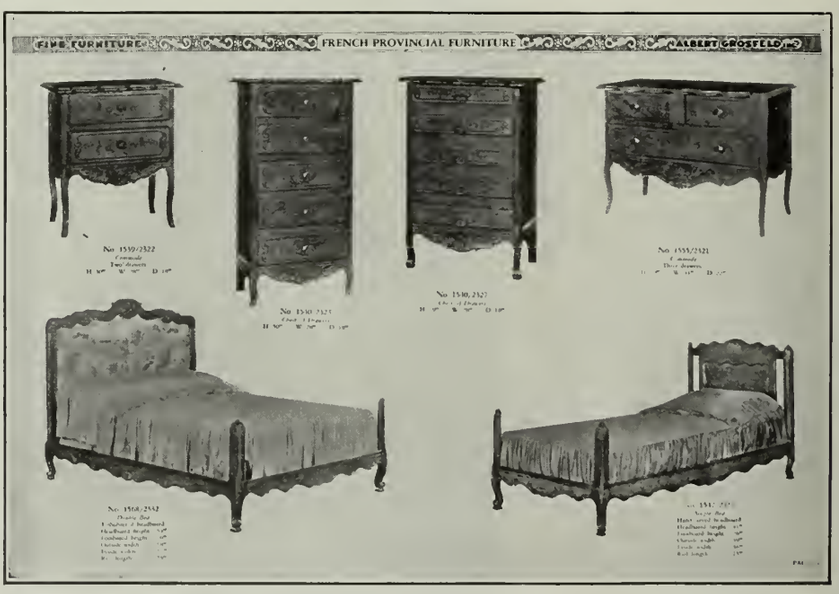

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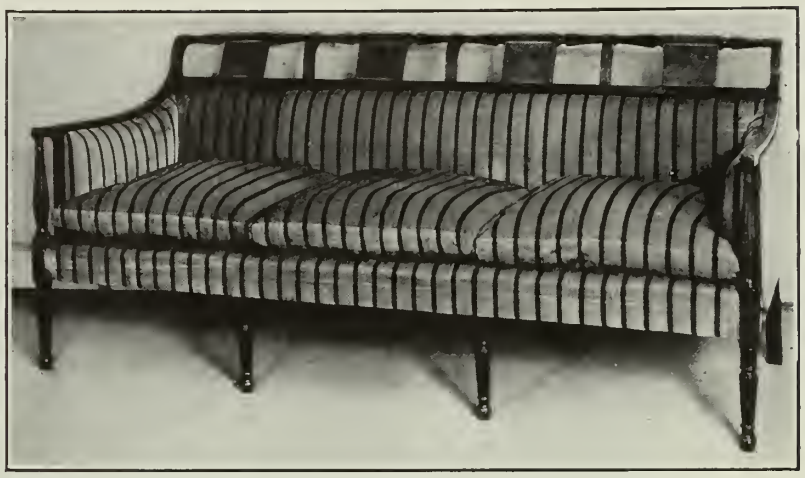


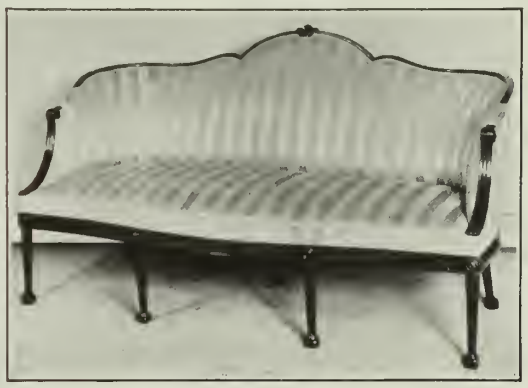
Sheraton Circa 1790

THE settee, which later developed into the sofa so popular in the stately drawing rooms of England in the 18th Century was in itself a development from the bench and settle of very early times. At first these were simple wooden seats but later an attempt was made to make them more comfortable by the use of cushions. In the 16th Century day-beds and couches were developed as special forms of furniture and the settle was often padded to afford a more comfortable seat. At approximately the same time upholstered furniture was introduced into luxuriously appointed English houses, but it has not much in common with that which was to develop in the next century.

Chippendale Circa 1760

The Cromwellian period brought in what were really settees or settles with backs and seats of canvas covered with leather or turkey-work to match the well-known Cromwellian chairs. With the Restoration of Charles II to the Throne of England, a demand arose for luxurious furniture such as was used on the Continent and it was at this time that the true development of the sofa really began. The first step was the creation of a settee which was in reality two chairs put together with two backs and arms at each end. Some even were made with a common arm in the middle. They were not upholstered and they proved a transient fashion being followed by seats of the same type but luxuriously padded and covered with silks and velvets, or needle work, sometimes the creation of the ladies of the family. The backs were usually very high to protect the occupants from the draughts of poorly heated rooms and to serve as a fitting background for the elaborate headdresses of the day. It was with the introduction of tie-wigs and powder that low backs were first designed.

Shortly after Queen Anne's accession, the cabriole leg was introduced, and the backs became low and straight in contrast to the curved woodwork. It was at this time that the smaller type now known as "love seats" was first created. Plain wooden arms used on upholstered seats came back into style again, and the chair-back settee, unupholstered, also returned to favor. Some of these had as many as three chair-backs, and one or more such piece was often included in a set of chairs. Scallop shells, masks and ornaments of classical inspiration were popular on both the wood settees and the frames of the upholstered pieces.



Hepplewhite Circa 1775

Perhaps because they followed so closely the chair styles, Chippendale did not illustrate settees with openwork wooden backs, but he gives several plates of sofas that show the French influence which so markedly affected English furniture after 1735. A more rococo style of ornamentation was used and arms became higher and often formed a continuation of the undulating back. Both straight and cabriole legs were used.

Sofas designed by Adam show a very free adaptation of the prevailing modes. His motifs were classical in their inspiration, the legs for the most part straight, the back frame uncovered by the upholstery and beautifully carved and the arms sometimes upholstered and sometimes of wood with padded shoulder rests. The frames were frequently gilded.

With the growth of the classic taste sofas and settees became more severe in design. Though the serpentine backs were still retained for satinwood and painted pieces those created in mahogany had for the most part straight backs and tapering legs. Needlework was not much used for upholstering; but figured silks and satins were popular and toward the end of the century horsehair, plain, striped or checkered was in great demand.

Hepplewhite in designing sofas, did not follow entirely the classic style. The frames were of mahogany, satinwood or soft wood, painted. His settees had for the most part upholstered seats but openwork carved backs, frequently in the form of four connected chair-backs. The styles were the same as those of the well-known Hepplewhite chairs.

Sheraton's sofas and settees also followed the trend of his chairs. The frames were of satinwood or mahogany, frequently inlaid but he also created painted and japanned pieces.

With the coming of the Empire Style about 1800 sofas were given outward curving legs, often ending in paw feet, and scrolled ends that prolonged the seat rail. This style gradually gave way to the more clumsy ornate designs of the 19th Century.

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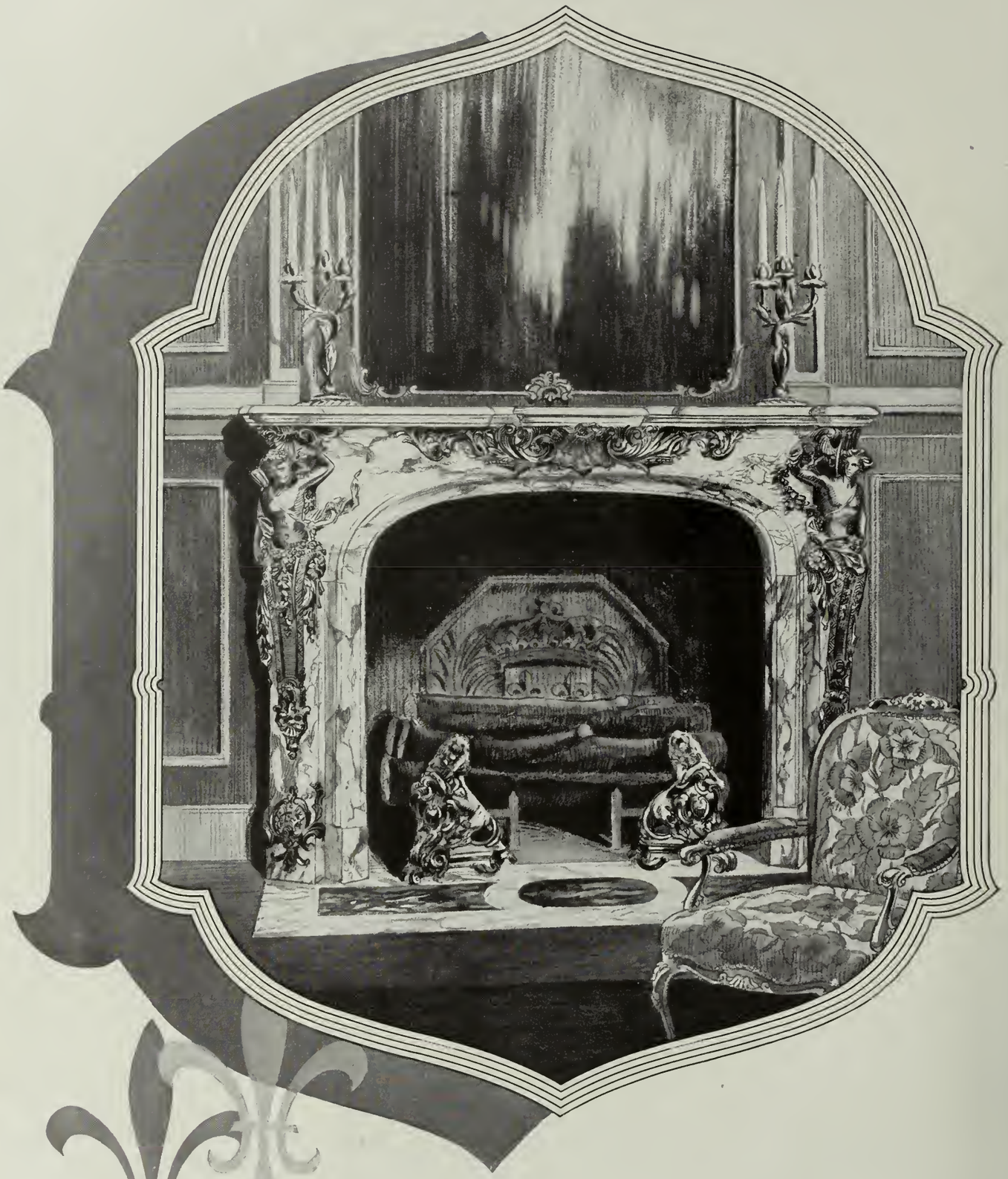

Louis XIV Mantel of French Marble with mounts and ornaments of gilt bronze, $2650. Louis XIV Andirons of gold and bronze, $750. Iron Placque with Coat of Arms of France, $75.

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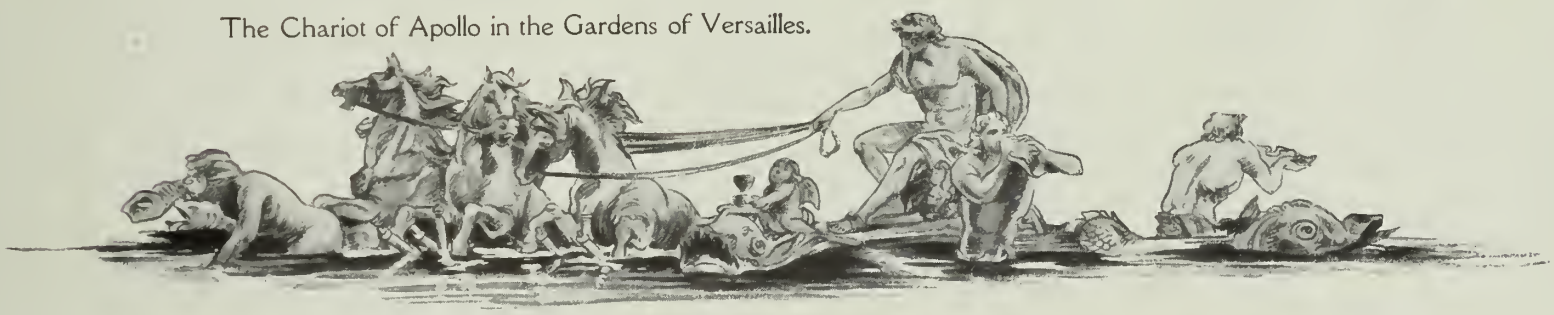

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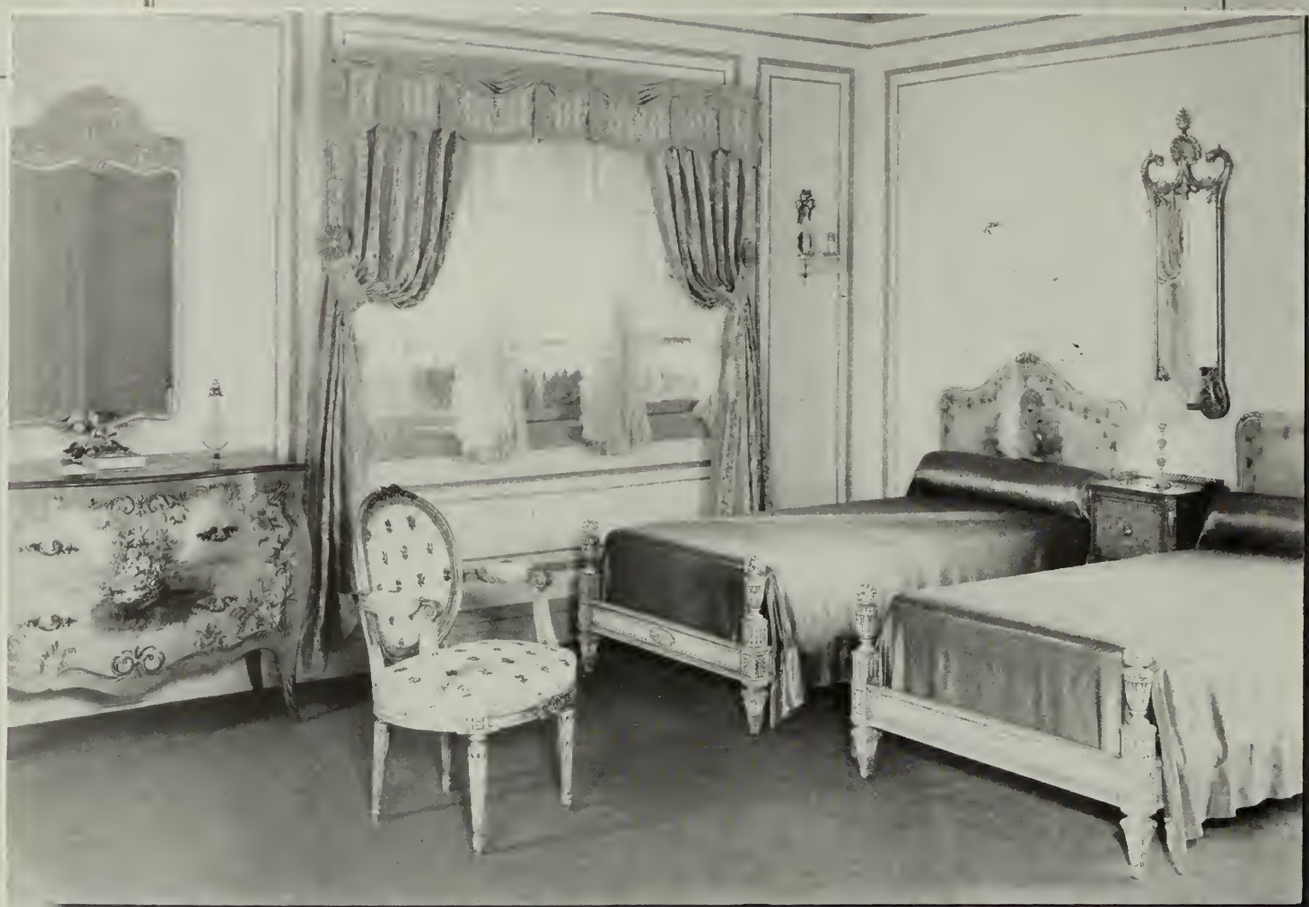

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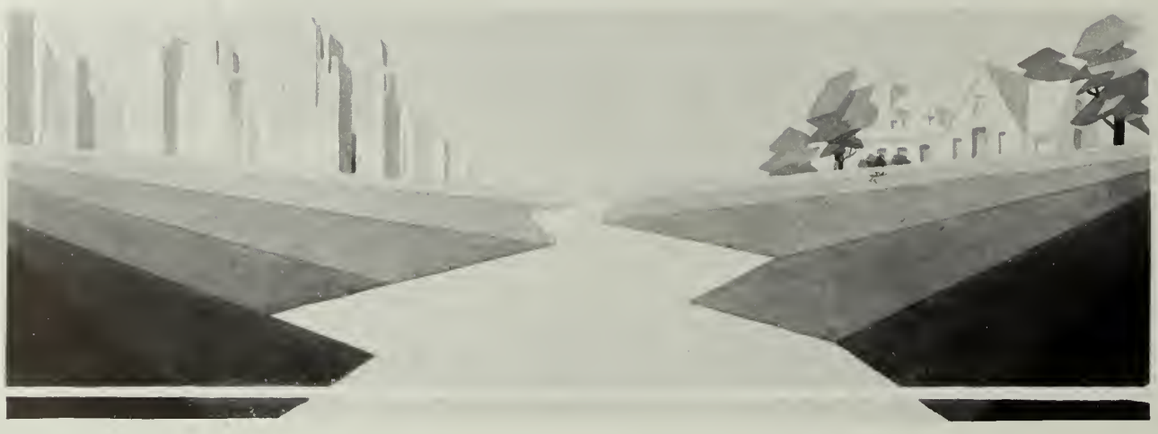

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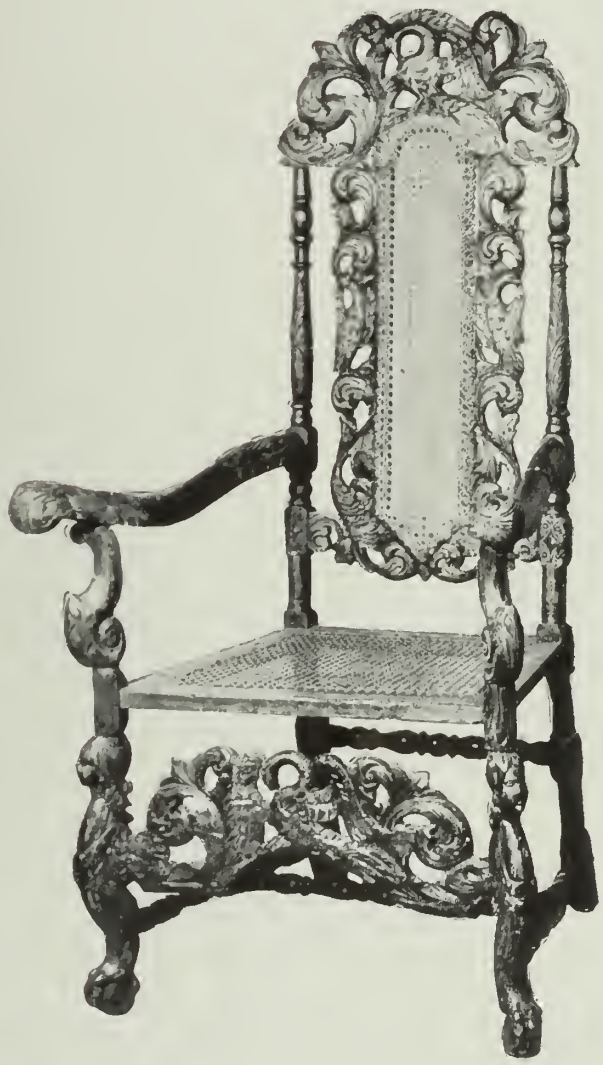

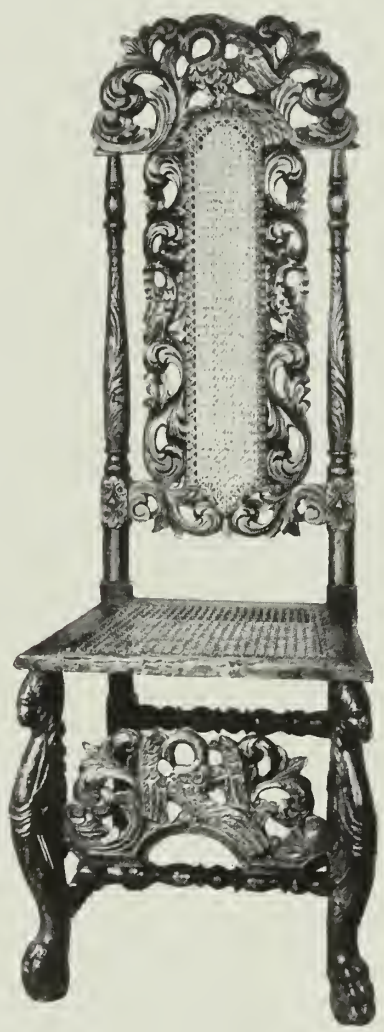

A set of six Charles II highback carved walnut chairs, Circa 1685, of distinguished and unusual design and in original state of preservation. Consisting of two armchairs and four side chairs. Height of backs four feet, four inches.

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Terrace on the Estate of Arthur E. Newbold, Jr.

This corner of a Pennsylvania farm group, in its beauty, strong character and fine taste, typifies the art of Mellor and Meigs. The high-backed roof, so distinguished in appearance, permits high, well-proportioned rooms, that are essential to good furnishing and decoration. Also characteristic of contemporary Pennsylvania architecture is the mastery of materials and textures exhibited in this detail of an outside stair leading down from the owner's bedroom—the native ledgestone, split into long, thin slabs, the concrete steps and wrought iron grille and stair railing

Arts & Decoration

Architecture, Decoration, Gardens, Travel, Theatre, Books

VOLUME XXXII February, 1930 NUMBER 4

The Home in Contemporary Society

Mr. Arthur Meigs Points out the Difficulty of Creating a Home in This Machine Age, and Illustrates with Some Pictures How This Difficulty has been Overcome, in an Interview with John Taylor Boyd, Jr.

Sixth of a Series of Articles Entitled: "The Modern Home as the American Architect Sees It"

Mellor, Meigs, Architects

ONE afternoon, about a year after the war, I was discussing house architecture with an architect who has contributed to this series. The reaction from the war was still felt, and people were trying to get their bearings. Many were examining their life work in a new light, hoping to make it more promising. This architect, likewise, was searching out faults in his own design, and was pondering how to make it finer and more inspired.

As he talked, he idly turned the leaves of a magazine in front of him. A new house—a simple house—by Mellor and Meigs met his eye. The architect pointed to the pictures of the house and said: "Those men are artists."

Usually, when one architect speaks of another as an artist he means the highest praise. There is not much more to be said. In this case, the remark expressed an opinion that is widely held among architects as to the work of Mellor and Meigs, and is shared by people outside the profession who are familiar with our country house architecture. So it was natural that about ten years after the architect made the remark reported above, I should be speeding on an express train through New Jersey to Philadelphia to keep an appointment with Mr. Meigs at his office one October morning.

"Tower from across Goose Pond, in the Newbold estate." Ledgestone walls, shingle roofs, brick gates and wrought iron details, in perfect combination

Philadelphia is my birthplace, and, on my rare visits, I naturally approach it with more than ordinary interest. I had little personal knowledge of the city, having left there when a child, and consequently most of my knowledge comes from visits and from tales told me by my parents. But from what I have heard and have observed, I have always felt that the character of Pennsylvania and Philadelphia is one of the most substantial elements in American civilization. And the character of any environment, as we know, stamps itself inevitably on its architecture.

Though this is not a story of Philadelphia, the atmosphere of Philadelphia stands in the background. And the Philadelphia background—or character, as I prefer to call it—is distinctive, solid, and enduring. It is also rich in human interest and in tradition. But its tradition is kept up-to-date. Even the New England character is hardly more industrial, and I have always regretted that Pennsylvania were not more articulate, in story and in essay, in making known its individuality to the rest of the world. The older Philadelphia—the Philadelphia of the 19th Century—was evidently a most interesting town, full of old customs and observances and a flair for good living and good humor that should be chronicled before it is too late. James C. Huneker, who was one of my father's boyhood friends, has given a glimpse of this older Philadelphia in his "Autobiography."

tale should be pointed out the fact that, although she is not self-conscious about it, Philadelphia has clung stoutly to the older American tradition and has built upon it a fine custom of good living, good manners, all in most excellent, conservative taste. Thus Philadelphia has established a valuable social background for country house architecture. Pennsylvania architecture seems to have more continuity, more coherence, than in the case of either New York, upset as it is with its constant change and cosmopolitan influence; or of Boston, which is only now getting back to its sound native basis, after paying too much heed to European character, particularly that of Victorian England, which had little feeling for art outside of literature.

After the train stopped at the Broad Street Station, I walked a few "squares" to the office of Mellor and Meigs, on the edge of the business district. It is an old brick stable, located on the corner of two narrow streets and has been converted into a most striking and efficiently organized architect's office. The former hayloft, with large gable windows, makes a splendid draughting room. My father had told me that the architect's father, Dr. Meigs, had ministered to my childhood ills, and that served as an introduction to his son, whom I had met only casually many years before.

When we launched into the object of my visit, it was soon clear that Mr. Meigs was keenly alive to the fundamental difficulties and contradictions that underlie the art of the country house. He is not much interested in theoretical discussions about progress—whether there is, or is not, progress. What concerns him is simply whether or not we are failing to meet those very high standards which a true artist sets for himself. Mr. Meigs has set

View from the garden, in a suburban home at Germantown, Pa. High-ceilinged rooms extend up into the roof

Tower stair, with wrought iron details, and door, in the Newbold residence

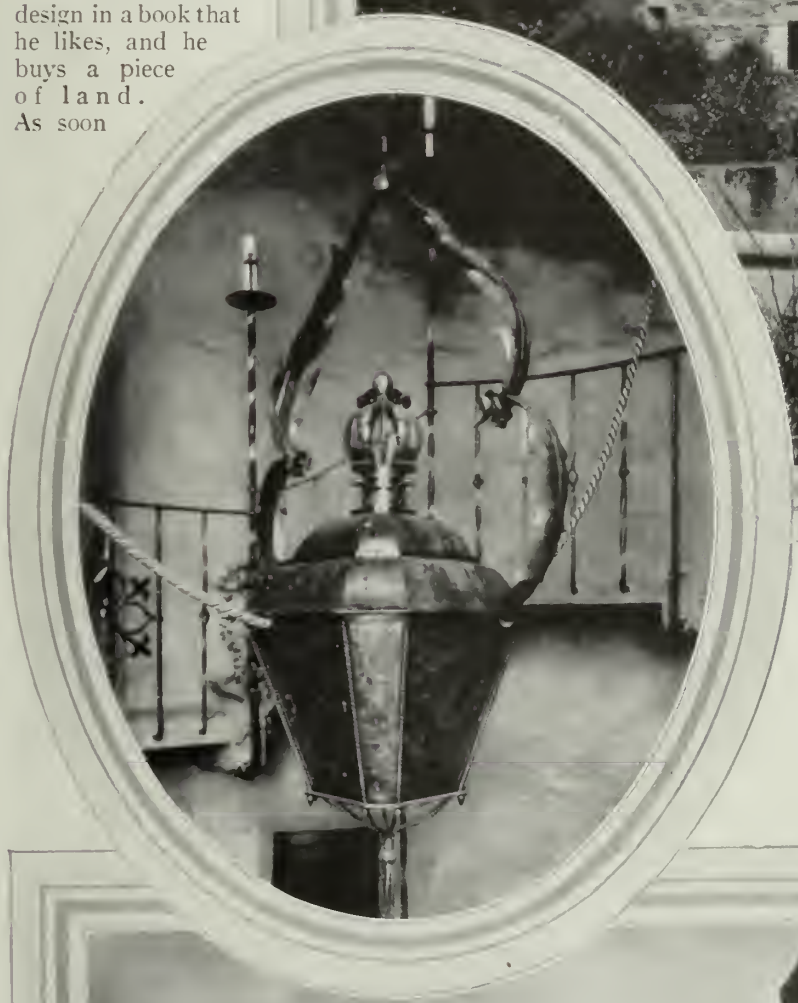
A corner terrace in the Germantown house is characteristic of Pennsylvania architecture—unpretentious, yet distinguished and charming

A further picturesque glimpse of the Newbold farm group, seemingly already ancient in its air of landed proprietorship

the highest standard in his own design and in some excellent writing.

Mr. Meigs began by pointing out some of the unfortunate errors of the public in relation to this vital subject of house architecture. He said:

"A client sees a design in a book that he likes, and he buys a piece of land. As soon as it becomes known that he has bought the land a swarm of contractors, real estate men, landscape architects, decorators and architects descends upon him. They fill him with all sorts of ideas, good or bad. They give him estimates of cost for his house that are too low. Then, when finally the client and his wife consult an experienced architect—if they get that far—they come to him with all sorts of false ideas, their minds poisoned.



The art of Mellor and Meigs shows in this masterly detail—a metal lamp in the tower stairway of the Newbold residence

Pennsylvania vies with Normandy in this idyllic scene of man, his roots in the soil, surrounded with his farm and animals

"So many people come into an architect's office with a collection of clippings chosen from the work of different architects, and think that they can piece them together to make a house. Houses are not designed that way. That is a hotch-potch."

I replied, "That is the mark of an amateur. One sees that clearly in the teaching connected with the Beaux-Arts Institute of Design. When you tell the students to study books and pictures of architecture for ideas and inspiration, you find that it takes them a long time to get out of their heads the notion that they cannot pick at random a half-dozen isolated details, beautiful as they may be, and force them on another design to

(Cont. on page 86)

These amusing figures of polo players are made in various colored glass for use as table decorations. Courtesy Ovington's

Whimsical Glass Figures as Ornaments

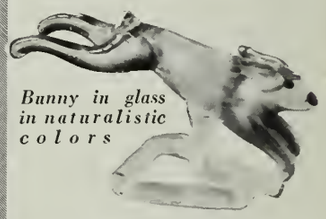
Quaintly Grotesque Animal and Bird Figures of Colored Glass That Add an Atmosphere of Fantastic Gaiety to a Room

By JOHN C. WILLMOTT

ANY suggestion of humor injected into the decoration of a room may still be regarded as Philistinism by many; but most of us admit that in this day and age the eccentric ornaments, so popular today, undoubtedly add much to the gaiety of an interior. These quaint conceits of modern artisans are being interpreted in various mediums of which wood, china and glass are the more common, yet it is patent that none lends itself more effectively to the curious shapes than glass. Also the glass-workers, on their part, have discovered that the subjects offering the widest scope for the development of these amusing ornaments are the figures of animals and birds and in the productions of these the workers are displaying an astonishing versatility. This would, to some extent, be natural because the various curvations of the bodies and limbs may be exaggerated and distorted to an exceptionally humorous extent; so that while the little figure is caricatured, the likeness to the original remains distinct. That glass permits a greater scope for the accentuation of the animal and bird forms to the point where they become whimsical is accounted for by the fact that the shapes are achieved entirely by blowing and hand manipulation of the "metal", which is the technical term for glass. To explain the method and to some extent the source of some of the quaint shapes briefly: the ingredients of the glass are mixed and then melted in a furnace, known as the "pot". And it is from this "pot" that the glass-blowers obtain the molten metal from which they fashion the various shapes.

Venetian glass parrot painted in natural colors. Courtesy W. H. Plummer Co.

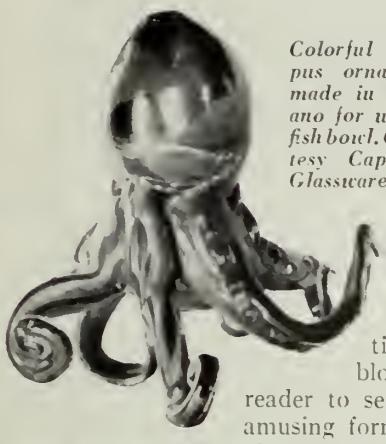
Table decoration of a crystal tree with pink wisteria blossoms and green leaves, Venetian glass fish and silver glass cranes adding their decorative qualities to the setting. Courtesy Ovington's



Bunny in glass in naturalistic colors

Huntsmen and racing figures in colorful glass and amusing modernistic shapes, charming for desk or table decoration

When the blower dips his pipe into the "pot", he collects as much of the metal he thinks he will need on one end of the long iron tube, which is the blow-pipe. He blows through the other end and a small bubble begins to form from the molten glass. The longer he blows the larger the bubble and the thinner the walls



Colorful Octopus ornament made in Murano for use in fish bowl. Courtesy Cappelin Glassware, Inc.

of the glass, which in the first place takes a shape similar to an ordinary electric bulb. This he changes at will by skillful swinging of the pipe and according to the manner and the speed in which the pipe is swung so the red hot glass bubble shapes itself. This technical description of the process of glass blowing is made to allow the reader to see the origin of some of the amusing forms of the glass animals and birds which have of late appeared in our prominent shops.

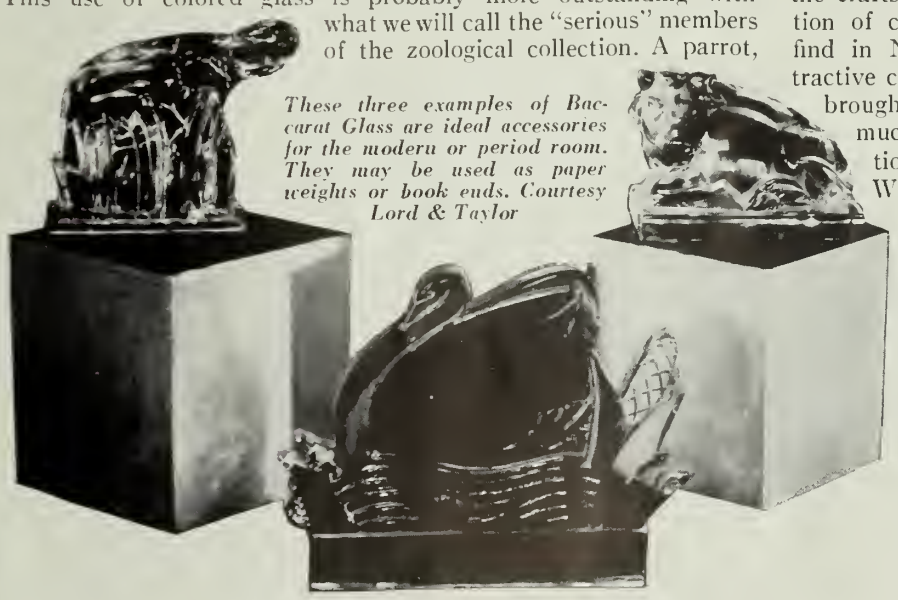
If the glass-blower has a sense of humor, and it is quite obvious that most of them have, he will notice that as he swings his pipe, the glass bubble often assumes odd contours suggestive of the caricatured body of some living creature. Then he will allow the bubble to cool while in that shape, later blowing equally amusing legs and feet, and wings in the event of his deciding it is more like a bird, and endowing the result of his efforts with colored eyes. The always increasing number of these amusing ornaments bespeaks the humorous trend of the modern glass-blower and the originality he often displays in his striking mimicry of the work of Nature.

There is a noticeable likeness with some of the blown figures to those which date from quite early times and were the work of untutored people who had discovered a method of making glass and used it as a medium to reproduce the creatures around them. For example at the Metropolitan Museum there are several bottle-like vases which are shaped in the form of birds even though the head is replaced by the orifice of the vessel. There are various others dating from the Roman period which are in the familiar form of a fish, so that, after all, the crude forms of those ancient times are doubtless to some extent inspiring the whimsicalities of the present. But only in part because the modern glass worker is producing a far wider range of these figures than was known before; further he is developing the use of colored metal with a daring that is in many instances unprecedented. This use of colored glass is probably more outstanding with what we will call the "serious" members of the zoological collection. A parrot, for example, will be almost natural life size, modeled with strictest attention to the most minor details and the plumage displaying the same brilliance and subtle nuances which are so beautiful with these tropical birds. Bright reds, soft shades of blue and green are all applied and blended with the glass form in a manner which contradicts any assertion that modern artist-craftsmen lack the skill known to bygone generations. In fact this particular parrot was standing on a hall table when we saw it and it was impossible not to remark the startlingly life-like appearance and the attractive effect which was forthcoming from the vivid coloring of the plumage.

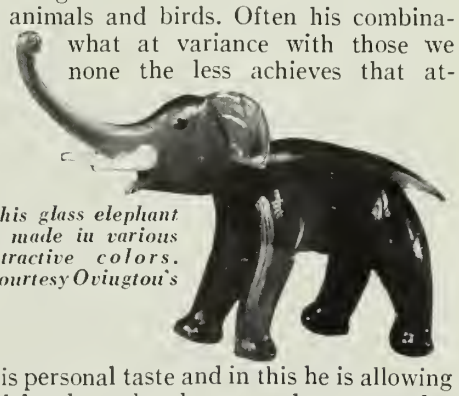
Rose colored tiger with white stripings, a bird bottle of pink and gold and a turquoise blue bird on crystal stand. Courtesy B. Altman & Co.

A table center setting showing the decorative effect of a large bowl of flowers with small glass figures on a mirror plateau. Courtesy Ovington's

Naturally the Venetian glass workers with their age-old traditions are producing a large number of these glass figures which are remarkably ornamental. Their work also displays that inherently Latin desire for brilliant colors, an influence seen in the glass from Murano in the manner the craftsman decorates his animals and birds. Often his combination of colors is somewhat at variance with those we find in Nature but he none the less achieves that attractive charm which has brought his figures so much to our attention in the New World. More often than not he will quite ignore the natural tones and apply those which appeal to his personal taste and in this he is allowing himself additional freedom when he treats the present-day quaint conceptions which are coming from the Italian factories. A massive elephant will be blown from clear glass and embellished with bright blue stripes encircling its body while the great ears will be gilt and the tiny eyes a vivid red. But more with their bird subjects than with any other do the Venetian glass decorators surpass in their use of



These three examples of Baccarat Glass are ideal accessories for the modern or period room. They may be used as paper weights or book ends. Courtesy Lord & Taylor



This glass elephant is made in various attractive colors. Courtesy Ovington's

(Continued on page 90)

Four Rural Homes of Quiet Loveliness

The Scottish Cot, the Norman Cottage, the English Manor House, and the Tudor Castle Are here Charmingly Adapted to American Country Houses

Bernhardt E. Müller, Architect

Above—A quaint cottage inspired by its Scottish prototype, the little cot of Robert Burns at Ayre, Scotland. Its design and feeling are faithful to the original but the plan of the interior is modern

Below—This adaptation of an English dwelling is "L" shaped in its plan and reflects the Tudor spirit in its soft brown and red-toned materials, its clustered red brick chimney, and weathered oak timbers

Above—A Norman cottage of stone with weathered red tile roof. Its charm lies in its simplicity, enriched only by groups of painted glass windows, carved door lintel, and hand wrought-iron detail

Below—An English manor house, with its delightful variation of skillfully combined materials and many-gabled roof line, is enclosed by an old-fashioned garden, surrounded by an irregular stone wall

Thomas Chippendale, Artist-Craftsman

Examples of this Famous Designer's Work Loaned by Prominent Collectors, Serve to Demonstrate the Remarkable Skill of His Adaptations

By EDWARD WENHAM

Illustrations courtesy of Frank Partridge, Inc.

MANY are the occasions when we scribes would pass the boundaries of what William Gladstone so aptly described as succinctness to wander at will in the fields of prolixity. This thought is fostered by the exhibition of rare pieces of Chippendale furniture, which was recently held by Frank Partridge, Inc.; for, so representative were the many examples loaned by various collectors that it is impossible not to wish that space was available to fully describe each individual piece.

Whether it be the greater magnificence of such as the elaborately carved pedestal from the collection of Sir William Bennett; the set of ribbon-back chairs from Betley Hall, Crewe; the remarkable commode, showing the more definite French influence, originally made for the Townshend family seat at Rainham and loaned to the present exhibition by William Randolph Hearst; or the breakfront bookcase in Chippendale's architectural style, found in an old house in Scotland, these as well as the many other examples are worthy individual notice.

Each reveals to us one or more of those several influences from which this master drew his inspiration, for though we have long since come to think of Chippendale as a designer, in point of fact, he was rather a remarkably skilful adapter and a correlator of features that had appeared long before his time. This adaptive ingenuity is manifest with all the furniture in the present exhibition, but so unobtrusively are the distinctive motifs combined that the average layman would fail to observe Chippendale's reaching back into the past for those forms today associated with the name of this designer.

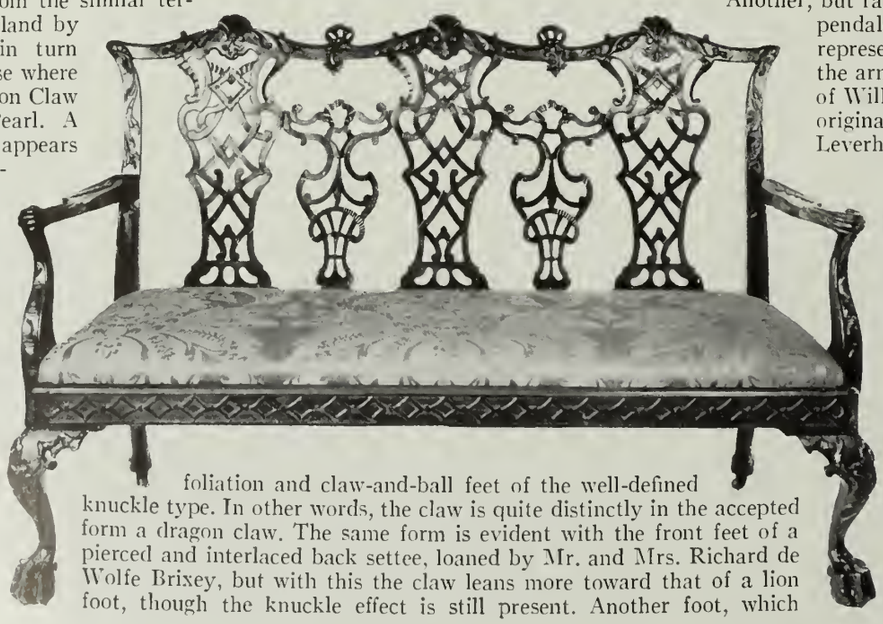
Whether constructional or decorative the many shapes appearing with this furniture reveal Chippendale's innate sense of perfect balance accompanied by a refinement of outline. One outstanding feature observable from any collection of pieces is the exceptional number of variants in the types of feet he used. All of us are familiar with the claw-and-ball he developed from the similar terminal introduced to England by the Dutch; who had in turn copied it from the Chinese where it is symbolic of the Dragon Claw guarding the Sacred Pearl. A study of this foot as it appears with Chippendale furniture, however, reveals that versatility expressed in the many styles to which he developed the same basic shape.

Among the examples, in the present exhibition, illustrating the singular adaptiveness of this designer is the carved mahogany armchair at one time in the Committee Rooms of the old House of Lords. With this we have rather robust cabriole legs carved on the knee with somewhat bold foliation and claw-and-ball feet of the well-defined knuckle type. In other words, the claw is quite distinctly in the accepted form a dragon claw. The same form is evident with the front feet of a pierced and interlaced back settee, loaned by Mr. and Mrs. Richard de Wolfe Brixey, but with this the claw leans more toward that of a lion foot, though the knuckle effect is still present. Another foot, which though reminiscent of the claw-and-ball, is yet a departure from it, is the lion paw of a pair of armchairs from the collection of E. J. Hesslein. Here the ball is retained but the knuckles are replaced by a paw carved to show the hair of the animal's foot, the lion motif being repeated in a boldly carved mask on the shoulder of each cabriole leg. Chippendale's employment of natural shapes, borrowed from earlier periods, is but one of the many evidences of his lack of originality. A lack we may well forget in the splendid manner he assembled them. As we have said, he introduced them so subtly that not infrequently they are overlooked; yet they are features every student of his work should observe and become familiar with. Few would notice the eagle heads on the carved base of a pole screen loaned by E. J. Hesslein because the curve of the birds' necks and beaks appear to be a continuation of the cabriole shape of the tripod support. Incidentally while these are spoken of as eagles it is not unlikely that they were adopted from the Chinese exotic pheasant, a fact suggested by the crests of the heads.

Chippendale mahogany Pagoda cabinet with elaborate carving supported by fretwork gallery and uprights. Loaned by Leonard A. Cohn

Similar heads are introduced as the upper terminals of the S scrolls of a scalloped top wine table, in which, too, it is possible to see the original design of the square silver trays of the early Georgian period. This use of bird figures with furniture is but one of the numerous decorations of Oriental origin that found their way to Europe and later to America and have remained until the present time. For as the Dutch styles appeared in England during the late 17th Century and after, so did they eventually in what was then the American colonies, having been brought here direct from Holland as well as by the English families of that time. In after years when the designs of Chippendale impressed themselves upon our native cabinet-makers, the bird ornament was among the motifs marking the work of the American craftsmen who perpetuated his school in the New World.

Another, but rare, form adapted by Chippendale was the dolphin head, represented in this exhibition by the armchairs from the collection of William Randolph Hearst and originally owned by the late Lord Leverhulme. The design and carved decoration of these chairs are worthy of special notice for several reasons. The backs are quite rectangular with a low cresting of acanthus leaves, the frame at the sides being exceptionally narrow. The terminals of the elbow rests take the forms of grotesque dolphin heads, similar shapes also being used as feet for the front legs which are carved with foliation, a decoration likewise applied to the shaped apron



Below—Chippendale mahogany settee with back of interlaced slats carved in ribbon design, acanthus leaves and shells. Seat rail decorated in lattice work and cabriole front legs terminate in lion paw feet. From the collection of Mr. and Mrs. Richard de Wolfe Brixey

Mahogany open-arm easy chair, showing the snake-like form of the frame and the cobra-like terminal feet. From the collection of Mr. and Mrs. Brixey

between the front legs. The back legs, however, are severely plain and terminate in a stolid club at the base.

Two chairs, loaned by Mr. and Mrs. Richard de Wolfe Brixey, are remarkable for the reason that they display what would seem to be the use of the undulating curves of two serpents to form the frame and legs. The carved surface decoration would probably be described as fish scales, but, in view of the cobra head shape of the terminal feet, it is possible to assume that Chippendale had the skin of a serpent in view when he applied this scaling. Particularly as the individual scales are comparatively small and executed with an extraordinary skill—with a pleasing symmetry.

Somehow one unconsciously dwells on Chippendale chairs; for not only was he so noted for his chair designs, but each different type serves so well to illustrate the more salient features helpful in identifying the work of his school. Not that his larger furniture is less typical even though his commodes, cabinets, desks and other rectangular pieces do not always display the same number of influences.

With such furniture, there is frequently a patently architectonic manner borrowed from the designs of Inigo Jones, one example of this being a commode loaned by Jules S. Bache. Although only 45 inches wide the front is divided by four pilasters carved with classic foliage and each surmounted by a cherub head in full relief, two similar pilasters being applied at either end. Chippendale designs of this type show us his occasional tendency to massiveness, though never are they incongruous owing to the symmetrical arrangement of the somewhat heavy pilasters. In passing, there was a chair from this same collection of the desk or corner type, frequently referred to as a horseshoe shape, but remarkable for the unusual use of the eagle head roughly carved on the horizontal surface of the arms.

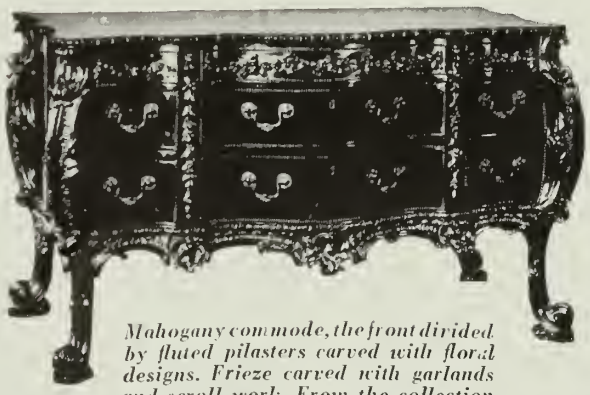
Other decorative details borrowed by Chippendale from the Renaissance school of designers are apparent in the broken pediment of the breakfront bookcase having a carved cornice with dentilled molding and a narrow frieze carved with the Greek key fret. All of these motifs are familiar to us at the present time in many modern buildings inspired by the ancient classic architecture. Certain of the Renaissance motifs as interpreted by Chippendale, however, disclose his desire for intricacy especially in some of his adaptations of the Greek fret.

Chippendale arm chair of mahogany, carved in rococo style with scroll-work entwined with foliage. Entirely upholstered in Fulham tapestry

From Collection of the Earl of Powis

Above—One of two settees, covered in red damask, with arch back reminiscent of Dutch styles.

A very fine piece in the exhibition



Mahogany commode, the front divided by fluted pilasters carved with floral designs. Frieze carved with garlands and scroll work. From the collection of the Marquis Townshend

Of his dependence upon the work of his French contemporaries we need no greater proof than the commode, mentioned previously as having been made (about 1755) for the Townshend family. All the graceful curvations achieved by carved scrolls and all that magnificence of the Louis styles appear with this important example of Chippendale's work, if perhaps the Gallic exuberance is somewhat restrained by the Englishman. The same French influence is perpetuated in the ribbon back chairs with which, too, the C scrolls are introduced both in the back and in the beautifully carved ornamentation of the apron of the seat. We come now to another phase of this artist-craftsman's designs and insofar as we are concerned here, the final one. Not that this article has attempted finality with any one phase of his work, as represented by the examples under discussion. That would necessitate recourse to that prolixity not permissible in a magazine article.

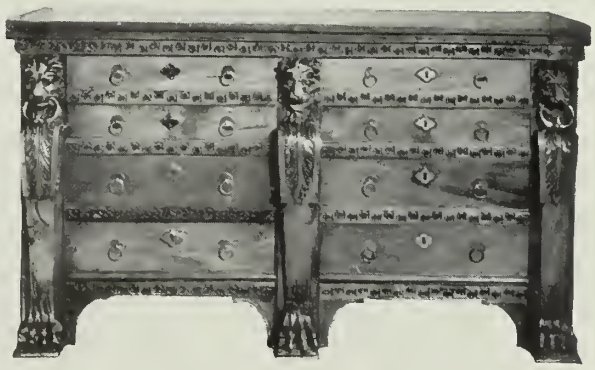
But we cannot conclude without touching briefly upon what Chippendale described as his furniture in the Chinese and Gothic taste. There is frequently a lack of understanding of the Gothic influence in his designs, these often being combined with the carved fretwork ornaments and therefore regarded as Oriental. Illuminative of this is a small hanging cabinet with two doors decorated with the most intricate fretwork. But there is ample evidence in the quatrefoils and similar geometrical fretted shapes that though there is an admitted Oriental influence Chippendale also drew upon the Middle Ages for his shapes.

The same Gothic styles can be found with some of the latticework applied to the legs of chairs and other furniture, while the unsurpassed skill with which he interlaced various rectangles is nowhere demonstrated more clearly than with the pair of tall candlestands with hexagonal tops and tripod supports loaned by L. A. Cohn. In fact there

(Continued on page 104)

Commode showing the influence of Inigo Jones designs in the architectural pilasters with carved cherub heads and acanthus leaves. Front has a kneehole center. Loaned by Jules S. Bache

Chippendale mahogany writing table with folding top supported by carved lion heads. The frieze, the lower parts of the drawers and the base are carved in a fine design with the Grecian key pattern and rosettes



William F. Dominick, Architect

Ferruccio Vitale, Landscape Architect

Gateway of drive into parking court of the Thorne home, showing front façade of the beautiful brick building with limestone trim

Distinguished Home Shows Mastery of Building Materials

This Estate of Landon K. Thorne Combines Fine Architecture with Good Planting, Making a Richly Harmonious Picture on the Shores of the Great South Bay

By JOHN TAYLOR BOYD, Jr.

PHOTOGRAPHED BY GOTTSCHO

DISTINGUISHED architecture, displayed in a setting of artistic planting and mirrored in water—is this not a good way to create a charming country home? And, in a flat country like the south shore of Long Island, could a better scheme be found to overcome the flatness of the site and prevent it from becoming insipid?

Bay Shore, where this country residence is built, is not located directly on the ocean, but on the shallow Great South Bay, whose shores are low and sandy, and are interspersed on the land side with marshy ground, drained by meandering tidal streams. The ground is easily filled in and the streams are sometimes made into tiny, winding canals. Such was the situation in this case: a stream made in from the Great South Bay, opening out at one spot into a bit of a lake. The stream was changed into a tiny canal for small boats and the lakelet was modified by the art of the landscape architect into a spot of placid beauty. This is the water that one sees in the foreground of the garden on the east front of the house. On the canal, and at some distance from the house, is a small frame "casino," designed in the style of the earliest Long Island cottages, that serves as a boat house, and also as lodgings for the sons of the family. The effectiveness of the water element in the estate is further enhanced by several tiny fresh water trout ponds. Altogether, the setting forms a beautiful environment for a country house.

But this beauty is chiefly man-created. All the lovely planting that one sees in the illustrations is new—all except a pair of huge cherry trees, one on each side of the house. The house was placed so as to take advantage of these two magnificent specimens, and a

East end of the house, showing low planting of shrubs at the edge of a small lake

third one was added on the court side, in symmetry with the one already there. These trees show to fine advantage against the building, where they break—but not too abruptly—the long, plain horizontal slope of the roof. Around this nucleus was grouped the remainder of the planting of trees, shrubs and vines.

The house itself is long and low, built rather close to the ground, with the result that the vertical element in the design is furnished chiefly by the tall trees on the entrance front. On the garden front the gables stand out in a taller effect. The house is built around an entrance court, which is large enough for parking automobiles, and is enclosed on three sides by a low brick wall. This entrance court is symmetrical in shape, with the corners cut off obliquely as will be seen in the plan, and provides a slight touch of formality in what is otherwise an informal and homelike effect. The approach to the house is along a winding road, through the estate from the Montauk Highway, entering the court on the long side, opposite the main entrance door. At the right of the court is a small, single garage for the personal use of the owner. A much larger garage is located further away from the house.

The idea of this small personal garage is an interesting one—a departure which has very recently come into favor in estates around New York. It is a great convenience for an owner to have accessible a car which he or his wife can take out and drive themselves at any moment, without going to the trouble of summoning a chauffeur. In this case, the small garage is attached to the house by a brick arcade. It is a low, picturesque building, built, like the house, of brick walls and slate roof, and has an attractive outside stairway that leads down to the ground from the second story. It groups effectively with the house much as if it were a gatehouse.

The service wing of the house joins the main portion at an angle and forms thus one of the oblique corners of the entrance court. From the main part of the house, a wing projects, opposite the entrance door, and out into the garden, south, with view over the Great South Bay. The ground floor of this wing is a large, long living room, having sunlight on three sides, and a tall bay-window at the end to reap the advantage of the bay view; and the owner's suite occupies the second floor above. It is evident that the adjustment of the house to the site and to exposure is admirable and shows considerable imagination.

What makes the exterior so pleasing? Is it the simple, homelike air, the complete, finished, unified appearance, or is it the good taste, or the fine, dignified proportions, or the strong individual character? All of these qualities combine in the effect, and one cannot readily say which one is dominant. At any rate, there is nothing banal about it,

Corner of house on garden front, showing tall fine chimney and bay window. Effective planting about low wall and granite steps

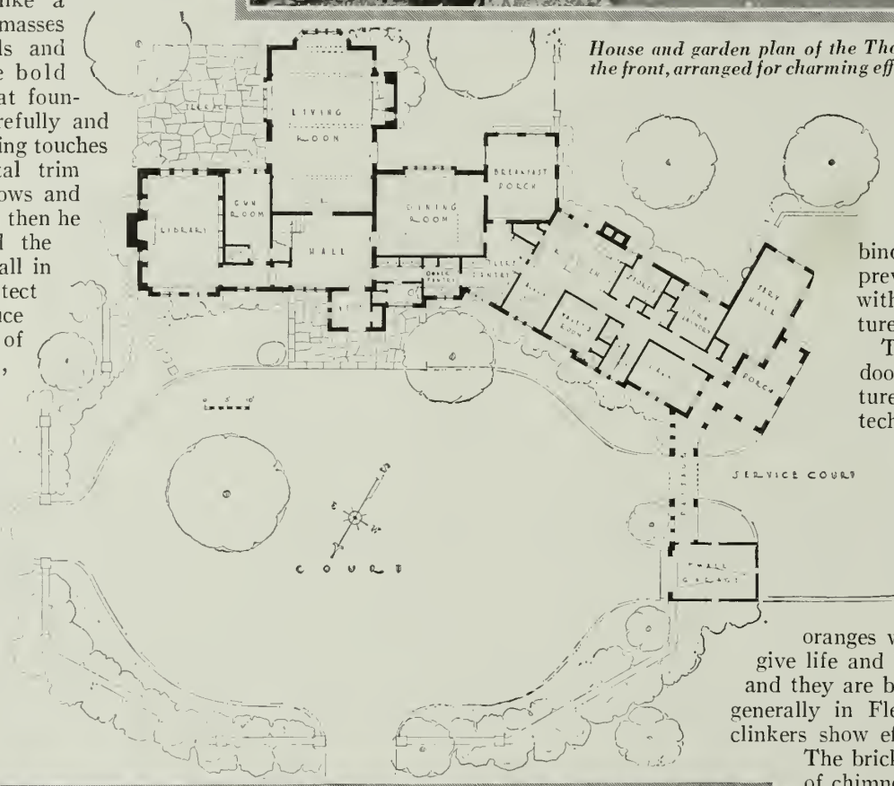
Close-up view of garden wing; fine contrast of vertical tree, chimney and bay window with horizontal mass of house

The doorway is of rustic buff limestone, rich and antique in appearance

Flower garden on the South front of the Thorne estate, with green sward paths and fine herbaceous borders

which is the fault of too many country houses—that is, when they do not partake of the other extreme, and are exaggerated, out of tune with the site, or even somewhat vulgar.

In art the means are often as interesting as the end result. What pleases us in this Long Island house is the fine mastery of building materials—at once artistic and straightforward. In fact, the two qualities are intimately related, but that truth is but rarely understood. In the hands of an architect who is really an artist, the colors, the light and shade, and the textures of the many building materials at his command are his palette, with which he paints the finished landscape painting which is the house created on his drawings. In the drawings and sketches the house can only be faintly seen in outline. It can be painted only outdoors. There the architect brushes in, like a painter, the broad masses of color—the walls and roofs — in large bold strokes, and on that foundation he adds carefully and patiently, the finishing touches of wood and metal trim of doors and windows and chimneys. But even then he has not completed the picture. He must call in the landscape architect to help him introduce the cool greens of trees and shrubs, with their grayish or russet trunks and branches and the lighter accents and high lights of flowers —to introduce these into the cooler and warmer tones of the buildings—the browns and blues and oranges and pinks and yellows and grays—so as to bind them harmoniously, with the prevailing greens of foliage. Only with this collaboration can the picture be made complete.



House and garden plan of the Thorne estate with enclosed court in the front, arranged for charming effect without sacrificing convenience

This process of painting outdoors an outdoor landscape picture, of house and grounds, is done, technically, of course, with specifications and by means of the superintendence of construction on the part of the architect while "at the job." In this house, the brick used was a selected New Jersey clinker brick, having a good range of rich blues, reds and oranges with a rusty stain. These tones give life and lightness of color to the walls, and they are brought out by laying the brick generally in Flemish band, so that the dark clinkers show effectively in contrast to them. The brick band is varied only in details of chimneys and in certain panels under the bay windows. The brick is laid in gray-buff cement to match the limestone trimmings, and with raked-out joints about ½" thick. The limestone is used sparingly but effectively as a relief to the broad expanse of brick. It occurs in the entrance doorway, in the big windows at each side, in the tops of the gateposts at the entrance of the driveway into the forecourts, and in the tall bay-window of the living room in the garden. The stone has an old, somewhat discolored appearance, with "rustic" finish, and is banded irregularly with the brick. The owl, seen in the circular niche over the entrance door, is a family heraldic emblem. Other stone details are the granite curbing of the entrance terrace, which is light colored, in harmony with the limestone; and the stone flag pavements of the terraces.

The wood trim of the exterior is oak, stained a soft gray-brown. The roof slate is a rough-split slate, blackish-gray,

(Continued on page 104)

The house is approached through a long, shady avenue of slender birch trees with turf border and low planting with flowering shrubs on either side

Antique Stairways With Wrought Iron Balustrades

These Are To Be Found in Famous Paris Homes of the Seventeenth and Eighteenth Centuries

From the Collection of Berenice Abbott

Above—A magnificent stairway in the Hotel du Marquis de Lagrange, Rue de Braque. The entrance hall showing the stairway is exceedingly beautiful, with its great arches, paneled walls and classic sculpture set back into the shadowy recesses of wall niches

Below—Wrought iron stairway of simple, graceful design from the Hotel Lavalière, in the Rue St. Jacques. The walls in this old hotel are very beautifully paneled, with alcoves for sculpture and fine marble floors laid in large blocks of contrasting tones

Above—A close-up of this stairway in the entrance of the Hotel Dodun in the Rue Richelieu shows finely modeled niche with carved decoration and an old stone floor that would indicate centuries of use. Note the magnificent curves of the architectural lines here

Below—This architecturally beautiful entrance, with its old, wrought iron stair rails, was built by Mansart in the 17th Century. It is in the Hotel D'Aubray in the Rue Charles V. Some fine bits of old French furniture still rest on the elaborate marble floors

NOTE—These photographs, apart from their intrinsic beauty, are of increasingly great interest because a number of these famous "hotels" are being torn down to make way for new stores and apartment houses

Marqueterie Furniture in Decoration

Inlaid Decorative Designs in Tones Contrasting with the Backgrounds Achieve Colorful Panels Copied from Early Models

By CHARLES STUART

THOSE beautiful effects achieved by the painter with his brush and by the weaver through the medium of fabrics symbolize man's inherent insistence for color in his immediate surroundings. From these decorative wall hangings, for both pictures and tapestries were intended to alleviate the bareness of the walls, the woodworking crafts derived the idea of adding some lighter ornamentation to the more sombre surfaces of different articles of furniture. From this method of decorating wood we have obtained that attractive form known as marqueterie which, though generally associated with the English furniture of the late 17th Century, really dates back to early Roman times. Pliny in his Natural History, written in the 1st Century A. D. says "the horns of animals . . . stained of different colours and their teeth cut into sections in order to decorate wood."

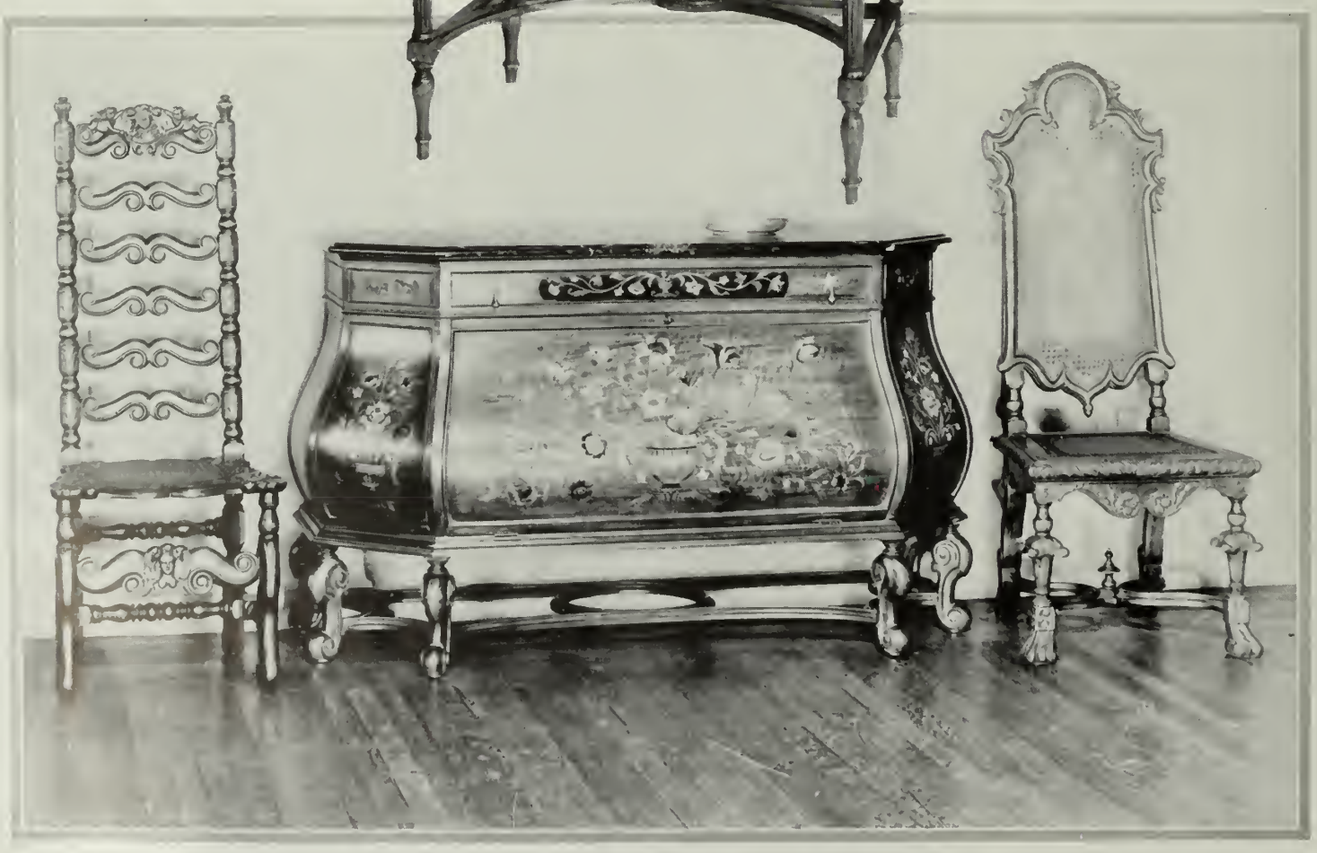
Consequently the modern replicas of earlier furniture, embellished with marqueterie, copied from earlier models are but continuing a tradition of twenty centuries ago. And one which throughout the ages demonstrates the desire of us humans for bright colors, a trait no less in evidence today than when our race had not reached the highly cultured state of the present age. This reveals itself in our modern interiors in the use of various ornaments, patterned fabrics, the placing of wall mirrors and arrangement of lighting to break up large expanses of wall; a principle repeated in marqueterie furniture by the inlaying of different colored woods in a dark background to relieve the larger areas such as door panels, and the fronts of cabinets, chests and secretaries.

It is actually one of the many phases of the cabinet-maker's craft justifying its being included in the more esoteric category of art as so often, mistakenly distinguished from craft. For there are still many well versed students who insist that Art can only denote the more restricted accomplishments, painting, music, sculpture and the like. But as the woodworker has, perforce, to be endowed with an artistic bent to produce the pictures in wood and the carver needs equally as much skill as a sculptor, for example, the wider acceptance at the present time is expressed in the term "artist-craftsman."

In this article, the intention is to restrict our attention to that phase of marqueterie and inlaid decoration as interpreted by present day artist-craftsmen from the designs of such pieces preserved from the end of the 17th Century. Owing to the prevailing preference to English styles these will be, more or less, further confined to those of the William & Mary and those later periods during which various forms of inlaid designs were popular with furniture. It does not, however, follow that any of the English marqueterie designs are indigenous to that country, because when those of any one period are studied it is not difficult to discover the inspiration derived from Continental countries.

Such is the case with nearly all the inlaid patterns which are reproduced, today, from those found with examples of furniture made in the late 17th Century. It will be found that there is a dominating influence of the arabesque and similar intricate conceptions which in the beginning came from Spain. England, of course, obtained the art of marqueterie ornamentation from the Dutch when William of Orange came to the British throne; but the Dutch had previously learned much

Secrétaire in the Louis XVI style decorated with various woods, and the picture panel achieved by skillful inlay. Courtesy Somma Shops



Bombé-shaped commode treated with marqueterie in various colors to form the floral design. Courtesy Shaw Furniture Co

from the Spaniards during the period when the Netherlands were part of the Spanish Empire.

Arabesques of this type are often spoken of as the seaweed pattern, which some of them undoubtedly resemble, but there is none the less a clearly outlined motif with each of them. Nor are they ever applied to panels in a stiff rectangular shape, the arabesque design being enclosed in a graceful quatrefoil, elongated oval or other shape in keeping with the curves of the piece of furniture and proportionate with the door panel or drawer front to which it is applied. As a rule, with table tops and the fall fronts of bureaux or, as we call them, escritoires, the corners of the rectangular shape of the panel itself are inlaid with marqueterie in a small fan shape or following the angles.

The decorative value of this type of furniture in any room cannot be overestimated. Not only is the William and Mary style of

Fall-front cabinet desk, veneered and inset with classic medallions. Courtesy Robert W. Irwin Co.

furniture of pleasing lines, it also expresses that comfortable and slightly robust treatment which we naturally connect with the homes of the Dutch burghers. Possibly it gains much of its attractiveness from the contrasting tones resulting from the employment of several shades of wood, but in any event, a room furnished with suitable pieces carefully and faithfully copied from original models, leaves nothing to be desired in producing that atmosphere of inviting comfort that we seek to attain in our homes; it is this effort to produce what might be termed "homey" (or "homely" as the English express it in contradistinction to our acceptance of the latter word) rooms, that has led us to the English furniture of the late 17th and 18th Centuries and which has given so important an impetus to our modern American cabinet-makers.

To examine only a few of the pieces made by these men is to find ample support of our contention that the marqueterie designs may justly be regarded as pictures in wood. The William and Mary furniture in the first place was, generally speaking, of walnut, mahogany then being unknown, though oak was still used. No wood ever offered more natural beauty than walnut and when several types of it are employed on the same surface the result is especially beautiful. A table top, for instance, will consist of as many as three or four forms of walnut grain. The center panel will be burl, that fascinating undefined figure rather like a mass of tousled wool with black specks showing throughout the burls; this panel will be framed with crotch in a wide band around the edge and inset in the center and at the corners will be a much darker shade of walnut.

Thus far we have a beautiful surface in itself, but the craftsman further beautifies it by the marqueterie in the form of arabesques of sycamore or other light colored wood. Not that he, by any means, restricts himself to these more formal decorations; much of the present day marqueterie takes the broader styles achieved from the really magnificent floral designs. These call for the use of varicolored woods and infinite care in the preparation of the numerous tiny pieces which together form the picture. We have in mind a commode, such as one would use in a hall with a chair on either end. It was our privilege to see this piece in the process of being decorated and later to see it finished. So representative was it of what a real artist-craftsman can still give to us that it is worthy of special notice.

In shape it was what the French call *bombé;* that is the front and sides took an ogee or pleasantly bulbous shaped curve. It was raised on six quaintly scrolled legs joined by a finely molded understretcher. But its charm lay in the inlaid flowers and leaves of the panels. The long front panel was centered by a vase from which tendrils with leaves and various blossoms in different colors arranged themselves symmetrically on either side. There was not a suggestion of hit or miss with the outlines of the flowers, be they large or small. Each one was faithfully depicted, even to the small serrations of the petals and the position which a fully opened bud would take naturally. We are not inferring that Nature permits tulips, roses and daisies to grow on the same stem, but we can pardon the marqueterie artist this slight violation of fact in view of his desire to produce a colorful design. Similar floral motifs were applied to the smaller panels of this commode, but here the blossoms were placed as a plant growing from a vase.

We have dealt at some length upon the earlier marqueterie patterns, which continued through the Queen Anne period, when both the seaweed and the floral panels were repeated with domestic furniture. There are, among

William and Mary walnut cabinet with seaweed marqueterie panels and supported on the contemporary spiral legs with flat stretcher. Courtesy Hayden Co.

the furniture now inspired by models of the early English 18th Century, many pieces which are especially suitable to bedrooms. This because aesthetically decorated bedroom furniture is desirable for the atmosphere of brightness it confers on a sleeping apartment; to no room is this more essential than to that in which we commence another day. Light and refined color effects in a bedroom are quite helpful in producing that "glad to be alive" spirit and consequently to eliminate that "oh why do I have to get up?" feeling.

Secretary-bureau with marqueterie arabesque, William and Mary style, lighter wood inlaid in walnut. Courtesy Bristol Co.

Surely a bed with panels inlaid with colorful flowers and a chest of drawers similarly decorated is conducive to this spirit of well-being. It is not to be inferred that this form of lightening the more sombre furniture should be carried to the extent of being bizarre, but if judgment is exercised, it may become an attractive medium for introducing color of an unusually attractive character. Perhaps the center of the drawer fronts may display a refined panel of blossoms, small but bright; or a chair back may be made the more attractive by the introduction of one single flower; thus as the sleepy eye turns from one part of the room to another it is met by that song which emanates in all its beauty from the flowers of Nature and is present, if somewhat subdued, in the carefully inlaid pictures of the wood. When the cabinet-maker of our time seeks marqueterie designs with post-Queen Anne furniture he has perforce to pass over the Chippendale period to that which we know as the Neo-Classic. For while the decorative patterns of the late 18th Century are more often referred to as "inlay", they are merely repeating the earlier principles, if with more delicate motifs. Not that the forming of ornamental designs by means of lighter colored wood inset in a darker ground, was entirely discarded during the Chippendale period, though there is little evidence that this famous cabinet-maker employed it.

Consequently the illustrations that accompany this, other than those of the William and Mary and early 18th Century styles, will be representative of those of Robert & James Adam and their contemporary school of designers, as interpreted by our modern craftsmen. Gone are the curvations which predominate with English 18th Century furniture until the passing of the Chippendale vogue. In their place we find the straighter line and a more pronounced rectangularity in the carcases, while the graceful cabriole leg has given place to the square and turned taper support. Gone, too, are the more broadly executed marqueterie patterns of the former Dutch type for these are superseded by the dainty floral swags, festoons, sprays which with the beautiful figures mark the Classic forms introduced by the brothers Adam and but often displaying, to us, a more acceptable treatment in the modified designs of the Hepplewhite Sheraton styles.

In point of fact the renascence of marqueterie may be said to have been brought about by George Hepplewhite. It was he and his fellows of lesser importance who adopted the freer employment of decorative woods such as kingwood, maple, amboyna, tulip and others permitting the craftsmen to achieve variegation by applying these to his work. The delicacy with which the designs were executed is evident in the replicas made today. On a background of selected veneer, which itself is so laid as to afford the acme of beauty, small panels are treated with classic urns or figures with garlands and other floral motifs. Fronts of commodes are paneled with light woods and the marqueterie designs arranged around a large painted medallion.

Other larger panels of commodes fitted with hinged doors are often decorated by an oval medallion containing a classical figure in graceful drapery in white, inset in a black background and suspended from a bow-knot and swags which are also achieved by inlaying. Sometimes the inlaid ornament may be dark wood on a light ground or light wood on a dark ground, the two methods frequently appearing with the same piece. This is so with all furniture of this type taken from the designs of Hepplewhite or of Sheraton, for while the former practised what he designed, in other words was an active craftsman, Sheraton was content to "evolve" from the experiments of others, so that to a large extent his designs closely resemble those of Hepplewhite.

In the matter of color and tone, the present-day inlay is equally as effective as that of by-gone times, the intensity of the marqueterie decorations being lessened or increased in keeping with the piece of furniture to which they are applied. Then again many of us prefer that the pattern of the lighter colored woods should not be too outstanding, for fear the marqueterie piece should dominate a room. This is one of the several points recognized by the craftsman who sees to it that there is a softness to the finished surface which frequently attains a charming elusiveness. The pattern is there and then it avoids you and this with certain articles placed in a proper position in a room is an additional charm. Many of the commodes treated with marqueterie are copied from the French Louis periods. Some of them have the marble tops contemporary with that style and also they are mounted with beautifully modelled ormolu in the form of leaves applied to the feet or classic subjects to other parts. Others which are reminiscent of the fine lines of Chippendale's commodes but which are basically those of France, have a shaped front and top, the top being carved with nulling, very like the gadroon edge of Georgian silver. The marqueterie pattern is more often than not in the form of a conventional scrolling with cartouches, inspired by the Rococo style. See illustration at the left. Possibly the conspicuous feature with all the marqueterie or inlaid furniture of the present time is the obvious care exercised by the craftsman, or whoever is responsible for the material, in the selection of wood to afford the utmost contrasting beauty of color to the lighter woods composing the actual decorative motif. There would here seem a desire to excel the originals and the modern methods of obtaining finely figured veneers are in advance of those of a century ago. Therefore there is really no reason why present-day "marqueterists" should not actually excel the old craftsmen. An appropriate piece of marqueterie furniture brings into a room a touch of sunshine albeit of man's production.

Ormolu mounted commode decorated with subdued marqueterie designs. Courtesy Schmieg, Hungate & Kotzian

Sideboard with crotch walnut inlaid with marqueterie arabesques. Courtesy Cooper-Williams

Broadway To Date

The Passing Show Flattered, Flayed and Fumbled

By BENJAMIN DeCASSERES

"THE GAME OF LOVE AND DEATH."

I LATELY deplored the disappearance of abstract Beauty from our stage—that intangible idea that should bathe every work of art as the sun bathes the tropics. Rarely comest thou, Spirit of Beauty!—either sensuous or intellectual. How could Beauty persist in such a theatrical Baldwin Locomotive Works of cheap cynicism, flat and unliterary bawdiness and tabloid realism as invites us night after night?

Above—Evelyn Laye, in "Bitter Sweet", at the Ziegfeld Theatre

Above—Eva LeGallienne in the rôle of Anna Karenina in Tolstoy's "The Living Corpse", at the Civic Repertory Theatre

Above—Billie Burke, who recently starred in "Family Affairs"

Below—"Cristina" and Brigida" in "The Pretended Basque", a farce by Cervantes, at the American Laboratory Theatre

I had no sooner uttered my *lamentoso* than the Civic Repertory gave us "The Sea Gull," a play in which the deathless beauty of the evanescent came back to the stage. Then there was that exquisite little bit, "Many Waters," which gave us a glanced beauty. Now the Theatre Guild has put on, impeccably, Romain Rolland's "The Game of Love and Death," a commonplace, old-fashioned theme of the French Revolution, but which is redeemed by the lordly beauty that pierces and transpierces every scene, every movement and word of the actors and actresses, and at last culminates in the sublime.

No epoch in human history has juxtaposed so sharply the beast and the angel—the sewage and the sublimity—in the soul of man as the French Revolution. Rolland has brought this forth on the stage with telling force, with the slow, deep strokes of a thoughtful painter. Here we have Sophie de Courvoisier and her elderly husband, Jérôme de Courvoisier, finally tracked down for the guillotine by the Jacobins, under Robespierre. Torn between love for the nobility of her husband and her lover, Sophie chooses her husband, gets the lover off on a passport signed by Robespierre that was intended for Jérôme, and as the curtain falls in the twilight the mob crawls in through the windows and the Courvoisiers await death together as man and wife. It recalls something of Anatole France's "The Gods Are Athirst." All the Guild forces contrib-

(Continued on page 96)

Above—Rear view of the house of Mr. and Mrs. Ward W. Canaday showing the garage, stable and vegetable garden hedged by a picket fence

The Norman Manor in the Mid-West

Pictorial in a Graphic Way and Vividly Suggestive of the Intriguing French Type, this Spirited Structure is Entitled To Be Classed in the Category of the Truly Picturesque

Architect—Frank J. Forster

By HARRIET SISSON GILLESPIE

Landscape Architects: Wm. Pitkin, Jr., and Seward H. Mott

WE ARE apt to speak rather casually of a certain spirited style of house as picturesque if it has vivid suggestiveness or is pictorial in a graphic way, but while we readily concede that it should have these essential qualities, it should also possess other important attributes. Such, for example, as relate to the functions it serves, the manner in which it grows naturally in response to the requirements of the several units, and the extent to which it meets the demands of the site.

A simple enough formula, it would seem, yet in practical application it may and often does fall far short of success. Indeed, it is quite likely, if measured by this rule, that a rather small percentage of the houses we now fortuitously group in this category would stand the test. For this reason we find the residence of Ward M. Canaday of Toledo, Ohio, which Frank J. Forster designed in the spirit of the small French manor extraordinarily interesting.

Occupying a congenial site in the Ottawa Hills section of the mid-west city, it not only measures up to the standard of what constitutes the truly picturesque in domestic architecture, but it also depicts in a subtle way the vivacity and pictorial charm of the type from which it derives its inspiration. As a delineator of most picturesque provincial types, more particularly the French and English, Mr. Forster has attracted a wide following of discriminating home lovers who find in his work a deep understanding of the racial influences involved and a sympathetic understanding of the methods of mediæval builders. And his skill in the use and coordination of a variety of materials to achieve Old World effects or to emphasize several phases of an architectural epoch in a single example, is proverbial.

Below—One of the Norman towers that give distinction to the Canaday house with delightful leaded windows, and plants on the terrace below

PHOTOGRAPHS BY JOHN WALLACE GILLIES, INC.

His aim in designing this rambling white-washed dwelling of stone, stucco and timber was primarily to create a congenial environment for a typical American family of culture and refinement. He also purposed to make adequate provision for the entourage of a rather modest establishment and to plan the house so it would become a harmonious element in its surroundings.

To emphasize the distinctive character of the design he embodied three Norman towers in the rectangular main

portion of the house, facing north and gave to the low-eaved, dormered el, that runs back at an acute angle from the body of the house to incorporate and seclude the service wing and garage, the peculiar charm and intimate homey atmosphere which typifies the Norman farmhouse.

Above—Picturesque entrance to the Canaday home by way of little staircases of irregular field stone, the parapet half hidden by flowers and vines

Below—Close-up of the roof line of the Canaday home with a glimpse of the towers, the interesting placing of windows and the rugged roof texture

He used his material to give historic expression to the turrets, as witness the feudal aspect of the one in the main façade, fashioned of rough hewn stone blocks, the walls broken by openings of mediæval severity, topped by massive curved lintels. Or the library turret, overlooking terrace and gar-

den, where a circular upper story of ornamental brick is built over an octagonal base of stone, stucco and brick, with the double arched casements of the later period.

The roof of delicious color and texture produces its own romantic reaction. The varied tones of the green and purple slate in graduated sizes, laid irregularly over a slightly rigid surface, so delightfully suggestive of the thatched roofs of the French provincial dwellings, add immeasurably to the historic and decorative appeal of the

Above — Oak-timbered living room, Tudor in character, with rich harmony in color and a diamond-paned casement window in one side

graceful outlines, infinite variety of picturesque detail and decorative quality are indelibly registered on the mind. The Canaday home is indeed one of unsuspected personality, of happy surprises for unexpected beauty in one form or another awaits the eye at every turn, *(Cont. on page 105)*

Below—Three of the walls of the library are sheathed with recessed bookcases. In the corner of the room is a Tudor stone fireplace

Above—Magnificent old Tudor fireplace, shown in the living room; old English furniture, upholstered in tapestries

exterior of this house of irresistible charm and inviting, restful color.

From the entrance to the property, a quarter of a mile away, the drive winds through a dense grove of primitive forest trees coming out into an open stretch of gently undulating land, typical of the region, and following a wayward course in the direction of the house that stretches comfortably along a low lying hill.

Long before the house is reached its

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Among The New Books

Biographies Seem To Be in the Vanguard—from the Gay Life of Lorenzo Da Ponte to the More Sedate Calvin Coolidge

By BURTON RASCOE

"AN AUTOBIOGRAPHY OF AMERICA"

BY long odds the most enthralling and most informative book I have ever read on American history is Mark Van Doren's anthology, *An Autobiography of America*. If I seem to be bursting with superlatives, it is because this book has come like a revelation to me. Here is no dry, formal, impersonal historical record; here is human drama, intimate and highly personal, revealed in letters and diaries by the chief figures in whole, varied development of our nation. Here are not framed portraits in oil by Stuart but flesh and blood characters revealing themselves in the most intimate fashion in the greatest emotional events of their lives. Here are the themes for a hundred great novels.

PHOTO BY DORIS ULMORE

Thomas Wolfe, whose new novel, "Look Homeward, Angel," a narrative of the life of a Southern family, is published by Charles Scribner's Sons

Arthur Livingston, left, has added enlivening notes and a vivid introduction to the "Memoirs of Lorenzo Da Ponte," translated from the Italian by Miss Abbott. Published by Lippincott & Co.

Turn, for instance, to the extraordinary correspondence between John Randolph of Roanoke and his cousin, Nancy Randolph who was married to Gouverneur Morris. In a letter to Nancy's husband he accuses her of murder, infanticide and adultery with a Negro slave and says that she is planning the murder of Morris. He addressed the letter to her but sent it in an envelope addressed to her husband, so that he would read it first. It is a most spiteful, venomous, philippic imaginable—the letter of a maniac. Reading it one is at a loss to discover the motive that prompted its writing. Then one turns to Nancy's reply, an open letter she published broadcast, together with this letter to her, because he had shown his letter to a number of persons before sending it. Her answer is a cool, logical, remorseless showing up of the shabby false aristocrat who called himself always by the full title, "John Randolph of Roanoke". She answers his accusations in a masterly fashion. But the important point in her letter is that it reveals the motive of her cousin's venom toward her. He had made love to her on various occasions, at one time even attempting to force her; and she had repulsed him. His was the fury of a man scorned. Hating her for not yielding to him he had used every means in his power to harass her. When she was poverty stricken and ill, he boasted of his refusal to lend her fifty dollars after she had nursed his brother in illness and had given him food and shelter for months. Penniless she had taken work as housekeeper for Gouverneur Morris, who later married her. It redounds to the great credit of Morris that he stood by his wife in this unseemly family quarrel. And what a representative of aristocracy John Randolph turns out to be!

Turn next to the extraordinary letter in which Alexander Hamilton clears himself of misusing public funds while admitting intimacy with the wife of his accuser. A woman came to Hamilton's house in Philadelphia and said that she was in financial distress. She solicited a sum of money from Hamilton which he did not have at the moment, but promised to bring to her house the next day. When he went to deliver the money and was about to leave, she gave him to understand, he says, that she wanted something else from him beside money. Thereupon began a liaison which continued, incredible as it may seem, even after Hamilton had been shaken down for money by the husband, who had condoned the affair and had asked Hamilton to resume it. He was in the hands of a blackmailer and did not seem to realize it until he was accused of speculating with public funds in another attempt to blackmail him. The extraordinary naïveté of our first Secretary of the Treasury is almost unbelievable.

Most people are familiar with Grant's account of Lee's surrender; but it is so brief, so simple and full of dignity, and so dramatic that, placed as it is in the anthology by Mr. Van Doren, its magnificence stands out the more touchingly. Then there is Henry Adam's masterly exposure of the buccaneer methods of Jay Gould and Jim Fisk and their conspiracy with a friend of President Grant's to corner gold, of poor Grant's innocent part in the affair and of his innocently throwing a monkey wrench into the plans when he grew suspicious of Gould, and of Gould's turning traitor to his partner, Fisk, and quietly selling his accumulation of gold as fast as Fisk bid it up, and of the crash and scandal which followed on the heels of this gigantic swindle.

"An Autobiography of America," by Mark Van Doren, above, is an intimate, personal record of our country, a new idea. A. and C. Boni, Publishers

Theodore Dreiser. His new book, "A Gallery of Women," is a realistic study of several women who were one after another in love with one man. Published by Horace Liveright

"HUDSON RIVER BRACKETED"

There are the correspondence of Aaron Burr and Alexander Hamilton, the diaries of New England divines and of pioneers in the wilderness, brief glimpses of the common life of the

(*Continued on page 105*)

Beauty of the Crafts of Old Tibet

In Some of These Magnificently Carved and Richly Jewelled Pieces, Are Combined a Charm of Chinese Art and the Great Rhythm of Indian Craftsmanship. Twenty-eighth of a Series on "Antiques as Decoration"

By PROFESSOR NICHOLAS ROERICH

LET us outline the beauty of the crafts of Old Tibet. Modern Tibet is in the process of re-awakening and only in the future may we expect a revival of the new forces of this country. Hence the ancient productions of Tibet are still of great value, because in them coincide the beauty of Chinese art and the great rhythm of Indian craftsmanship.

For an art collector, it is of secondary importance from where springs the beauty of art objects. What is essential for her is the synthesis of the artistic expression. In this way the art of Old Tibet, penetrating all of life, and producing not only sacred images, but all sorts of ornaments and household adornments, is one of the most pictorial expressions of Asia.

In the house decoration, frescoes and banner paintings (or tankas) one can trace the characteristics of Mediæval Ikon painting, which was used up to recent times by the Russian rustic Ikon painters. The wood or canvas is prepared in the same way. In the same manner the "levkas"—chalk and glue—is prepared for the background and then polished by a shell or horn. In the same way the stencil is transferred and colored with very fine brushes. The only difference is that the Russian Ikon painters cover the Ikon with oil varnish. They carefully preserve the formula of this varnish and are proud of the durability of the work. One more resemblance between Tibetan and Russian Ikon painters: Both chant during their work and often the Russian Ikon painters intone the old chants about Yosephat Tzarvitch, not suspecting that they sing of the Blessed Buddha. Yosephat is the corrupted pronunciation of Bodhisattva, with which we are much more familiar.

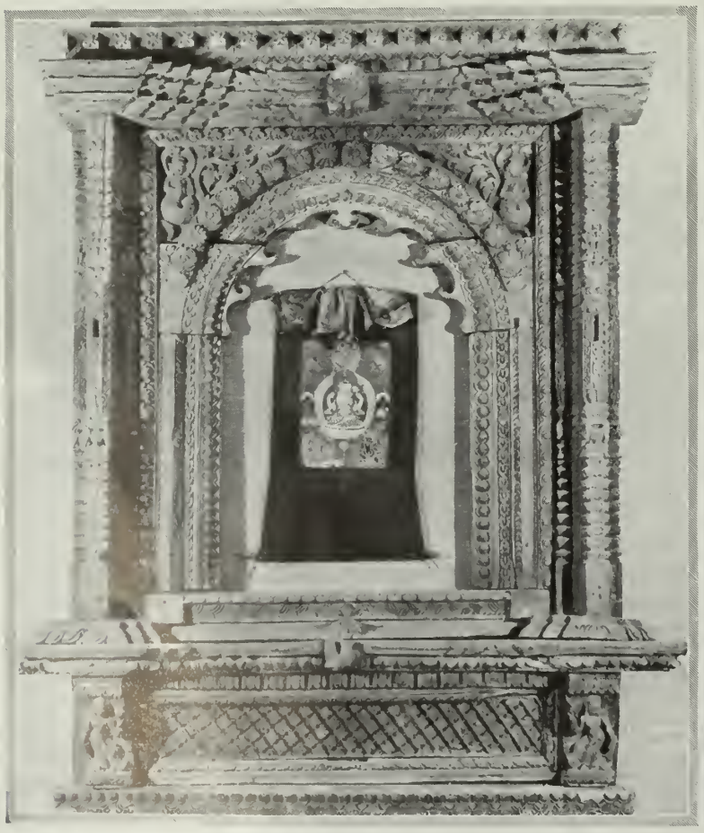
Çakyamuni, a bronze Buddha, jewelled and carved, brought from Central Tibet by Professor Roerich

To study the symbolism of the house decorations and Tankas is very instructive. You may find many forgotten occult laws. One must pay attention to how the auras and haloes are depicted as well as to the magic mirrors and the meaning of the magic circle of Mandala of Norbu Rinpoche. In Tibet one still sees also the curious Tanagra-like pottery, which in its proportions reminds one so much of the antique amphoras. The appearance of the clumsy, heavy Tibetan of today seems to have little in common with these fine, elaborate lines.

The sensitiveness of Old Tibetan craftsmen is also apparent when you study the Tibetan swords, headwear and family heirlooms, inherited from their ancestors.

Since the periods of ancient migrations there remain in Tibet these typical forms of handicraft. But the art of the great wanderers is entirely forgotten by modern Tibetans. Up to now, the swords of Tibet remind you of the Gothic tombs. Fibulae and buckles reveal to you the Goths and Alans. One recalls the unexpected information from the chronicles of Catholic missionaries, that the site of Lhassa is somewhere called Gotha. In the Doring district, in the trans-Himalayas, we found an old buckle with the double-headed eagle so much like our discoveries in the South Russian steppes and northern Caucasus. In the same locality we discovered ancient tombs

Painted Tibetan banner with an architectural frame of fine carving in Oriental polychrome colors



Altar piece with three figures of Tibetan religious law, inlaid and heavily set with semi-precious stones

Tibetan teapot in richly wrought silver, with handle and spout heavily embossed in a dragon design

entirely like the tombs in Altai where the Goths passed.

The women of this district wear a headdress of the form of the Kokoshnik—so typical of the Slavonic countries of Europe. At an altitude of 15,000 feet, we also found ancient stone sanctuaries like those of the Druidic sun-cult. Hence, when we, freezing in Chunargen, called Tibet jestingly the Land of the Niebelungen, we were closer to the truth than we could have then foreseen.

Let us also not forget the technical influence on Tibet on the side of Nepal. Excellent Nepalese metal workers and goldsmiths from time immemorial carried into Tibet their specific and ornamented form of technique.

Just before me I have two excellent images of old Tibet: The image of Buddha in which you immediately discern this Hindu type and Hindu influence. Another of very fine work, is an image of Dalai Lama the Fifth, justly called the Great. This image recalls the fine Chinese work and probably came from Derge.

Among the artistic handwork and ornaments, the so-called "Dzi" beads or stones have a unique place. These are considered as sacred objects and many legends and beliefs have gathered about them. Some say that these stones are of natural origin, like the onyx. Others believe that they are found during field work and that they spring out of the grass with a special cracking sound, and the people add that if one Dzi springs out, others may usually be found near that place.

In view of the sacred and guarded peculiarities of the Dzi, the price for them has risen to 1,500 rupees, depending on their properties. An oblong bead with one white eye is high in price, but still higher is the Dzi with nine eyes. For some strange reason the seven-eyed Dzi is completely unknown.

Naturally in view of the great value of the Dzi, which brings health, wealth and good fortune, there have appeared many imitations in China. But the Tibetan and the Sikkemese easily discern them from the old ones. Incidentally, this is not very difficult, for the present-day Dzi is much coarser and sharper in line, and is devoid of that special transparency of tone, which is a typical characteristic of all of the specimens of the old Dzi. In view of the definitely outlined designs, the possibility of a natural mineral origin of the Dzi must be absolutely rejected. Of course, they are the handiwork of very old times. The story that Dzi are found when working the fields and usually several Dzi together, would lead to the same conclusion. Only one question remains unsolved: From whence did the Dzi originally come into Tibet, and to what people did they belong?

As is usual in many countries, objects brought into a country by foreign travelers are considered to be of heavenly origin and a sacred meaning is attached to them. . . . Maybe the excavation of ancient burial places in Tibet could give a solution to this question, which is almost unmentioned in literature, but to which such importance is attached in Tibet itself. Already the unprecedented high prices and the specially designed imitations indicate what attention the local population gives to the Dzi beads.

Tibetan altar with an image of the third Tashi-Lama. This is magnificently set in frame of inlay and deeply carved wood—Center

After mentioning the interpretive arts, such as painting, sculpture, wood and metal work, one cannot omit also to refer to Tibetan architecture. Of architecture in Tibet one may say about the same as of the other arts. It is based not only on the Chinese, but also has some suggestion of ancient Babylon. In the old constructions one may notice a considerable solidity and a certain sweep of fantasy. Looking at them, there involuntarily comes to mind that it would not be difficult to furnish these monumental many-storied structures and their effective balconies, terraces and cornices with the latest innovations of the American skyscrapers. This decorativeness is found in ancient constructions, where the large architectural planes are set into beautiful proportions by elaborate multicolored ornaments.

The powerful conception of ancient temples, their grandeur and proportions, their discriminately chosen sites and lavishness of construction, speak to us of splendid spiritual perceptions in their creators, and their spiritual efforts gave them inspiration which passed beyond the boundaries of the conventional material canon. Let us, for instance, remember the beauty of such a monastery as Dukkang:

As you approach, the red door, aglow with the gold of ornament, slowly opens. In the twilight of the interior the gigantic image of Maitreya majestically rises into the height. Through the velvety patina of time, one discerns the delicate silhouettes of images upon the walls. They represent a whole series of stern Bodhisattvas, Guardians and Keepers—powerfully they stand, outlined by a firm hand. Time has enriched the colors and mellowed the sparks of gold. They transmit an unforgettable impression of exulting joy!

The entrance is all blue-white, like old Chinese porcelain. There is a tiny door and a high threshold. Like old banners, the row of Tankas hang from a carved balustrade. We shall not forget this shrine of precious banners.

Silver charm box with image of Buddha as central decoration is in heavily carved repoussé silver frame

Octagonal Tibetan jewel box of silver, ornamented with design worked out in semi-precious stones

One of Reynold's Famous Portraits

"Mary Isabella, Duchess of Rutland," from a painting by Sir Joshua Reynolds, shown in the Loan Exhibition of Sixteen Masterpieces at the Knoedler Galleries during January. A portrait of great distinction and masterly handling

"At the Races," by Raoul Dufy, recently shown at the Reinhardt Galleries in a fine exhibition of the modern French artists

"Before the Squall," an interesting study of wild geese, by Roland Clarke, seen at the Harlow, McDonald & Co. galleries

Well designed lantern of Latin inspiration

Doorway Lanterns of Fine Design

For Country Houses, the Lanterns Are Designed by Metal-crafts Workers of Rare Skill

By HAROLD O. SEXSMITH, Architect

Where thought has been given to silhouette of bracket and lamp

EVERY new material or mechanical device which finds its place in our domestic architecture has passed through some most primitive stages in its development. The electric light was no exception. The early designers of electric fixtures created some most surprising monstrosities. Like the designers in other fields when a new element was to be dealt with, they clung to the earlier forms of the old gas chandelier. Then came the bulbous period when round, frosted globes and heavy chain hangers were the vogue. The more modern mazda lamp then took the place of the old carbon bulb and the round or flame tapered bulbs began to appear. These suggested the candle stick forms which are in use today. The candle stick form of lighting fixture is a typical example of this clinging to established forms which has always been apparent in the transitional periods in any type of design.

It has always seemed a subterfuge to some architects to attempt to design an electric lighting fixture in imitation of a candle and so as time passed there appeared here and there, a fixture which was designed frankly and solely for the electric bulb. The electric bulb was accepted as an obvious part of the problem and its form was incorporated as a part of the design. There was no attempt to hide it but rather the effort was made to *use* it and make it take its rightful place in the decorative scheme for which the fixture had been designed.

A road lantern, inspired by the old whale-oil lamps that lit the streets of New England a century ago

The acceptance of the electric bulb on its own decorative merits might be better understood by citing a similar development period through which the concrete block has passed. At first the concrete block was made to imitate stone. The imitation was a most painful thing to look upon. No one seemed to recognize the inherent beauty in the material if it were used in an honest manner and not forced into a form for which it was not intended. Next they plastered it, still oblivious to its latent beauty as a building material. Finally some architect, with the courage of his secret conviction, "did" a house of concrete blocks and allowed the texture and the color of the blocks to tell their own story. He accepted them for what they were; just good honest concrete blocks, not hybrid stones.

Gateway lantern, especially designed to be in harmony with the wrought iron gate

This seems, perhaps, a strange analogy but the attitude of mind of the designer toward his material was the same in both cases. He at first clung to precedent in older and more familiar forms. The newer beauties and possibilities of creative design with the new material only came to him after a long period of experimenting. This does not mean that precedent was cast overboard but rather that the new and the old were made to blend into a fresh creation which accepted frankly the beauties and limitations of both.

With such a *point d'appui* it is to be expected that the resulting designs would take on the simpler, less sophisticated forms. This is precisely what has happened and some of the charming doorway lanterns shown here are the result. It is the same unconscious design which we see in the peasant art of Europe; a true art which sprang from the necessity for economy and from the primitive mechanical facilities at hand. There is also exemplified in these simpler forms, a greater dependence upon proportion and interesting combinations of materials than upon elaboration of details. Brass, copper, zinc, and iron in many finishes and combinations, are being used yet with a restraint and simplicity which is the mark of well trained designers.

It will be surprising to some to be told that most, (perhaps ninety percent) of American metalcraft in lighting fixtures is being done by foreign trained artisans. Many of them, we are sorry to say, are older men and will soon step out with no one to take their places with equally skilled hands. These men are proud of their craft and work untiringly over each detail with a patience unknown to the American trained craftsman. It is fitting that in their loving hands should be placed for execution, the new designs which are being created. We are glad to report that most of the designers are the product of American training. The best of them are thoroughly grounded in the styles, many of them being trained architectural designers. They understand the character and limitations of the materials with which they are dealing and know how to bring out their inherent beauties most effectively. It is a mere coincidence that the

Bracket lantern of Spanish design, in fine harmony with the architectural design of the house

Lantern in painted sheet metal, with modernistic hood and ventilator topped by a peaked cap

Wall lantern in bright brass with scalloped hood in design suited to the materials used

lanterns here illustrated have come from the hands of Southern California designers. Most of the designs shown would seem equally at home in a New England or Central Western environment. This ubiquitous quality in design is perhaps due to what one critic has aptly termed, "studied unsophistication". Like the Windsor chair, they take their place naturally in almost any informal decorative scheme.

There is an augmented touch of character given to the entrance door when the lantern is in good design and scale. It somehow stamps the owner as a person of culture and friendliness. (The two should go together.) The friendly glow of the lantern casting its picturesque shadow welcomes the visitor from the night and is the harbinger of the greeting which awaits him when the door swings wide and he is ushered within. No detail of the house is more important as an indication of the owner's discrimination, and certainly none of the other smaller architectural details which can be added to the exterior of the house offer such possibilities for expressing individuality. The charming touch of completeness that is added by an interesting lantern will not go unnoticed, for the glow of an outdoors light is one of the first things to catch the attention.

An almost endless combination of materials is possible; we may now choose from the many modern metals and glasses or we may prefer to have a lantern glazed with horn, as was the practice before the days of glass, and later, when there was still a heavy tax on glass.

Nor is the use of the lantern limited to the entrance, although we are accustomed to thinking of it particularly for that location. A finely designed bracket and lantern add much to an otherwise plain wall of brick or stucco.

A lantern of old iron and antique glass, of mediæval inspiration in a simple, clean-cut design

A driveway lantern in interesting silhouette with cast iron bracket and standard

Colonial inspiration is seen in this lantern. Antique brass husks hold the chimneys

Against a white washed brick wall, this bright brass lantern with nickel star reflectors is most effective

Winter Sport and Travel—Here and Abroad

Snow, Ice, Healing Sunlight Have Made the Winter a Season of Healthful Outdoor Pleasure to a New Generation of Travelers Throughout the Northern World

By HENRY WELLINGTON WACK, F. R. G. S.

WINTER sports the world over have met with more organized expansion during the last decade than ever before. Snow and ice have become socially serviceable in the field of recreation. This, in its turn, has created frequent travel to high altitudes and dry winter climates at seasons heretofore more or less barren of transportation, inn and hotel traffic.

In the realm of snow sports the Swiss and the Swedes say they lead the western European world. The Germans, Austrians and Italians carry on considerably in the Bavarian Alps, the Austrian Dolomites and the Italian Alpine regions north and west of Lake Maggiore. In Savoie, France, the winter social life is always vigorous and vivacious. The valleys of the Rhone, Arve and Isere are dotted with skating, hockey and curling rinks, ski-joring runs and ski-jumps, toboggan chutes and horse-racing flats. The people of all these easily-accessible regions, together with many foreign travelers fond of winter sports and the health to be gained in their rational pursuit, have made places like Davos Platz, Arosa, Chamonix, Combloux, Andermatt, Caux, Engelberg, Grindelwald, Gstaad, Kandersteg, Lenk, Lenzerheide, Les Avants, Leysin, St. Moritz, Villars-Chesières, Wengen and Zermatt, famous throughout America as well as in many European countries. In the United States and Canada the winter has ceased to be a frozen northern asset. The suffocating auto gas of our large cities, intensified in winter, is driving our citizens into the country from Saturday to Monday. As this week-end country house custom increases, country clubs, featuring snow and ice sports, are promoting a form of winter recreation the time for which was once spent on billiards, bridge controversies and other indoor amusements.

It is, therefore, very gratifying to observe American and Canadian citizens embrace outdoor life all winter—to substitute it for their overheated houses and apartments and the enervating indoor social customs that prevailed in previous generations. Our hardier, golf-playing, riding, swimming, camp-trained young men and matrons of today are unconsciously bettering the race by their wholesome outdoor sport activities throughout the year. In another two decades we shall all be as pink and pepful as our Canadian friends up in the beautiful snow-laden Laurentian Hills, where Quebec and Ontario families spend their sunny winter week-ends and holidays in the purest, most rarified air in the East.

Our Adirondack region, especially

Above—Ski-joring at St. Marguerite, Quebec, an easy, companionable sport for a man and his horse. By courtesy of Canadian Pacific Railway

Center—Amongst the Snow Ghosts of Czecho-Slovakia, formed by snow-padded evergreen trees. Courtesy Czechoslovak State Railways

Below—Mountaineering on the Eastern peak of der Zugspitze—Germany's highest mountain. By courtesy German Tourist Information Office

Above the clouds in the Bavarian Alps—the peaks of Schneeferner, Hochblassen and Alpspitze. Courtesy German Tourist Information Office

that around Lake Placid, Elizabethtown, Mt. St. Regis and similar inland altitudes, is unexcelled in the healing, revitalizing qualities of its atmosphere and its abundance of brilliant winter sunshine. Northwestern winter sports are also rapidly expanding—in Canada

as well as in the United States. Indeed, the winter sports movement has spread all over the country wherever snow and ice abound, even for a short season. This widespread development of winter outdoor recreations is due largely to that accelerated summer camp and hike club movement which followed the World War. When our soldiers returned from their long trench life in France, they found that four walls made a prison and the roof a grave. Life outdoors had suddenly become essential to the health and spirit of the American and Canadian people.

The same change was wrought in the recreational habits of Europeans who fought in the World War. Germany, always in the lead to undertake biologic experiments, organized its youth of both sexes into week-end camping and hiking clubs, with the primary object of promoting early marriages. If the current German baby crop means anything, Germany has succeeded in applying the sex instinct in aid of her population. Thus, each week-end, the enchanting Bavarian Alps and their festive little villages, the Harz mountains, Black Forest and other retreats become the trysting place of romantic boys and girls—driven on to that domestic trap in which a rosy future becomes life's most testful problem.

Confirming our belief that winter sports are becoming an important social factor in the United States, Canada and Western Europe, are the elaborate sports programs which have come to us from many parts of the world.

Those of the Adirondacks, Canada, Switzerland and the German Alps alone present an impressive array of events. The Canadian season has so far been the most interesting ever enjoyed. The holiday festivities, especially around the Château Frontenac, Quebec City, and the Manoir Richelieu, at Murray Bay, were of a character and brilliance never before achieved. The Eastern International Dog Sled Derby, over a Quebec course of 120 miles, and covering a period of three gala days, will be run in the third week in February. The Fête de Nuit, early in February, will be the most spectacular event of the season. Hundreds of snowshoers in gaily-colored blanket club uniforms, storm the citadel on the Quebec Heights in an effort to take it from its defenders. After the mock siege a colorful torchlight procession follows through the *ancien* streets and squares of Old Quebec.

At Banff, in Alberta, the heart of the Canadian Rockies, a milder winter climate than that of Quebec, the annual Winter Carnival, presided over this year by beautiful Miss Gwen Smallpiece, of Calgary, as carnival queen, will be held from February 2nd to 9th. During the same week the famous Calgary-to-Banff dog derby will be run. And if these events don't warm you up, the Banff hot sulphur open air bathing pools at the Cave and Basin, will certainly do so. A few miles south, Glacier Park, on the

Right — The Winter Glory of Switzerland in the Grison Mountains. Courtesy Swiss Federal Railways

Left — Dog-sleighing, near Limberlost Lodge, Lake-of-Bays, Ontario. Courtesy Canadian National Railway

Below—Sports Train, carrying ski-runners, above Andermatt, Switzerland. Courtesy Swiss Federal Railways

Great Northern Railway presents the most beautiful snow scenery in the west—a veritable phantasmagoria of snow and ice grotesqueries—the whitest mountains against the bluest sky.

The ski-jump at Revelstoke, just west of Banff, is one of the finest in the world. Snow sport contests will be held there during the third week in February—a thrilling and spectacular sport event.

(Continued on page 92)

Pathways In Country Estates

The Character of a Path Must Be Harmonious with the Landscape Architecture of a Garden and May Vary from Brick, Tile, Turf, or Rural Flagstone, According to the General Effect Desired in the Garden

By HUGH FINDLAY, Landscape Architect, Columbia University

PHOTOGRAPHS BY MATTIE EDWARDS HEWITT

PATHS

"There's a path that leads to Nowhere
In a meadow that I know
Where an inland island rises
And the stream is still and slow;
There it wanders under willows,
And beneath the silver green
Of the birches' silent shadows
Where the early violets lean."

THERE are footpaths that lead to nowhere that need no data for construction—paths through the wood and meadow that are flaked with gray shadows and spotted with ever-changing drops of sunlight that filter through the green pattern of leaves above.

There are other paths that need to be constructed with the greatest care; such as concrete, brick, flagging, natural flat stone, macadam, gravel, or turf. In building such paths we must consider the contour of the land, for if the path is to be on a steep slope one should plan for steps as well as to use a material that will not wash to the lower level. We should also consider the style of architecture. For example, with the Georgian architecture where the material used in constructing the building is brick, paths of the same material are quite in keeping with the house, while with the New England Colonial type of house a flag walk harmonizes beautifully.

If the paths are in the garden or to some service quarter of the house or grounds, we must carefully consider the directness of circulation as well as the use.

Serious thought should be given to the planting between the materials out of which the path is made, for it is not only poor planning but very bad gardening, to fit into the soil spaces green and flowering plants that spread, or to allow plants grown on the edge of a path to creep into the center and become a nuisance rather than a desirable touch of beauty. This is especially true of service paths. These should be made as easy and comfortable to walk on as possible.

The width of a path is one of the disputed questions in design, but it is felt by many of the best

"Rural" path of flagstone in various shapes, softened by low plants growing in the crevices, on the Connecticut estate of Mr. Lewis H. Lapham. Olmstead Bros., landscape architects

Below—No more appropriate rose garden pathway could be devised than this stretch of grass on the L. I. estate of Mr. Otto Kahn

Below—Harmonious use of rough, hard brick for both wall and walk. Note the low brick edging around the flower beds

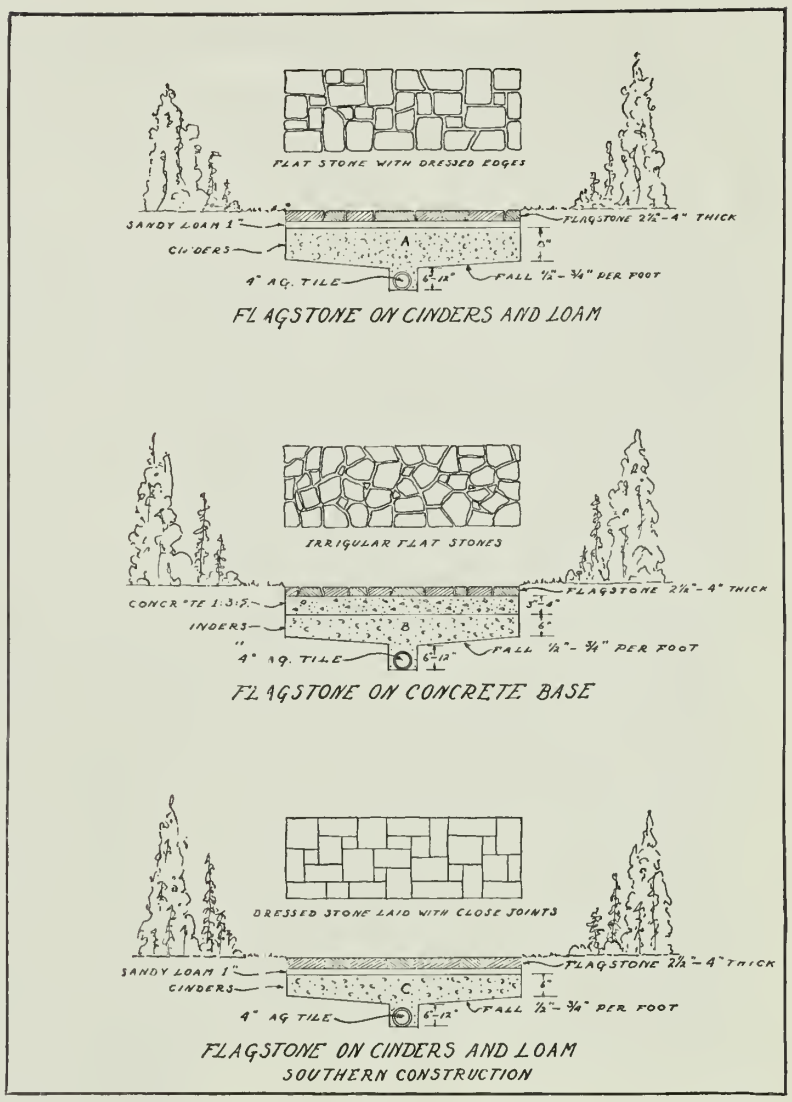
designers that for a grand effect the width of the path may be from ten to twenty or more feet. For companionship where two or more people may walk side by side, the path should be from four to six feet wide. Narrower paths where seldom used may be fitted into the design but avoid making them look cramped.

Curved paths are, of course, much more interesting in general than straight paths, and where possible avoid running the path and road parallel especially if they are close together.

No part of the construction is more important than the drainage, and of course this depends on the location of the path—whether in a low area or an upland area. A consideration of the soil is very important, for if one is dealing with a clay which holds a high percent of moisture, one must furnish the necessary drainage. A gravelly or sandy soil holds comparatively little water and frequently drains sufficiently so that a tile drain is not necessary. Where the frost penetrates only the first one or two inches of surface soil there is little danger of the heaving of material, providing it is laid according to specifications which have been suggested and tested by Mr. A. D. Taylor of Cleveland, Ohio. (See drawings.)

In excavating the soil for the concrete mixture under flagging or brick the sub-grade should be at least six inches below the concrete and slanting at about one-half inch to the foot toward the center where the four-inch agricultural tile takes care of the drainage.

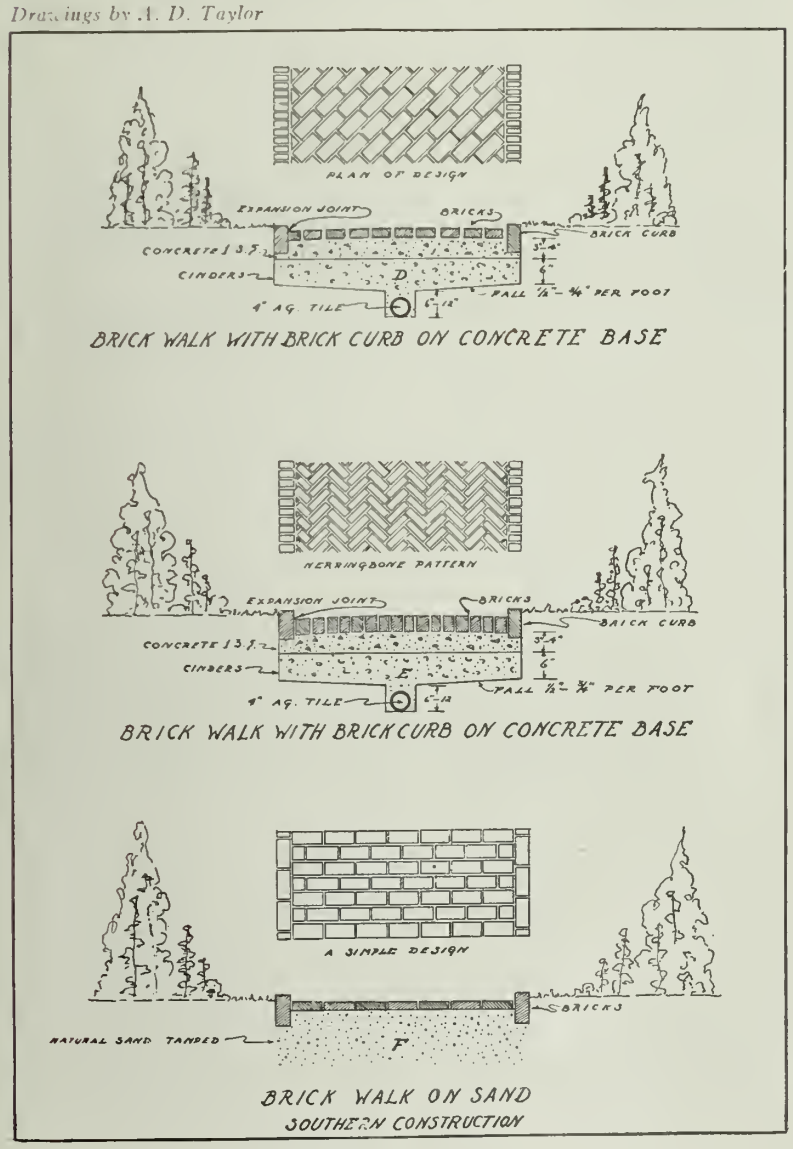
All subsoil should be made firm by tamping and after the tile is laid, screened cinders, at least three inches—should be applied to the path area and soaked with water, then packed as firmly as possible. The remaining three inches are treated in the same manner. The concrete mixture which should be watery or pasty, is 1—3—5, and should be protected from the sun for at least one day so that it may set properly before laying the brick or flagstone. It is most advisable to moisten the concrete before applying the cement into which the surface flagging or brick is imbedded. Care should be exercised in fitting the surface material into cement not to splash it, because both flagstone and brick are cleaned with strong acids and for some time plants suffer more or less from the after effects of the acid, and this lessens the charms of the paths. It is almost impossible to clean sandstone once spotted with cement



Above is shown the relative depths of base materials for various kinds of flagstone paths, and the arrangement of tile for drainage

Below—Brick may be placed on a base of cinders and concrete or on a natural tamped sand base, in variety of arrangements

Drawings by A. D. Taylor



because this stone is so porous that it absorbs softer materials.

In fitting flagstone into the walk consider the style of walk—flagstone with dressed edges, irregular flagstone, dressed stone with close joints. If the flagstone is to be laid on sand and soil, the joints should not be over two inches wide. Where stepping stones are fitted into a well-drained lawn, lay the stones on the surface of the grass and study the appearance and fitness of the path, then cut out the sod according to the impression made by the stone. It must be remembered, however, that this method of building a walk is most unsatisfactory if the soil is clay and the temperature in the vicinity goes much below freezing, because the flagging heaves in winter and becomes more or less loose in the spring.

If cement walks are necessary, the surface dressing should be protected from heavy rains for at least a day and from the sun for at least three days. After the cement has set it will help the hardening if once or twice each day it is moistened, until the covering is taken off.

When brick is to be used, one should select a hard brick and avoid a smooth or glazed brick. The design in which the brick is laid must depend on the taste and judgment of the designer.

Bluestone, gravel, or pebble walks should have from six to eight inches of drainage under the surface dressing and loose material should never be used where the walk is steep. For these walks calcium chloride may be sprinkled over the surface in order to keep out weeds. In doing this however, the greatest care should be exercised not to get this material near the edges or on the grass, for it is certain death to growing plants.

Grass paths have a definite place in the garden, but these are unfitted to any area where considerable travel is necessary. In a perennial garden, or a rose garden, grass paths add to the beauty of the flowers, while a gravel, or sand path in the glaring sun seems to detract rather than to add beauty to the area.

In building grass paths the reaction of the soil should be considered. If acid in reaction, one should use the Bent varieties of grass and where an alkaline soil is available, the Kentucky Blue Grass as well as other varieties will thrive.

No standing water should ever be found in either a path or a garden. Good drainage is as important in constructing a grass path as it is in building a cement path. Three or four inch agricultural

(Continued on page 110)

Old English Furniture

The Genius and Eccentricities of Sheraton, Next to Chippendale in His Influence on Furniture Design, Are Discussed in this Article, Fourth of a Series

By R. GOODWIN-SMITH

JUST as "Chippendale" is better used as a generic term, so "Sheraton" would be more wisely applied as the comprehensive title to all the mahogany and satinwood furniture from the last twenty years of the 18th Century. For, as everyone knows, Sheraton did not make "Sheraton" furniture. He was its designer, certainly; but it is uncertain whether he ever employed workmen. So "a Sheraton chair" means a "Sheraton period chair," or, if you will, a "Sheraton-inspired chair."

The support given to Sheraton's "Cabinet-Maker and Upholsterers' Drawing Book," published in 1791, shows the importance of cabinet-making in the day. Of the 900 subscribers, 420 were cabinet-makers, others being carvers, gilders, and upholsterers. Many of these, quite considerable firms, held royal appointments, but if aught of their furniture has survived it will be known by the safe and generic term "Sheraton."

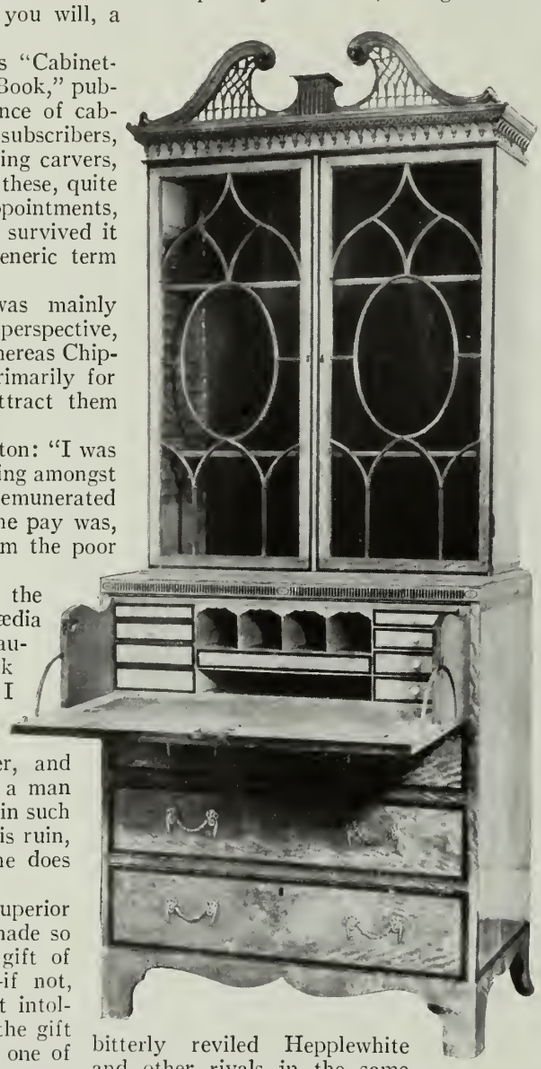
Sheraton's "Drawing Book" was mainly bought by the trade, and dealt with perspective, geometry and general technique; whereas Chippendale's "Director" was meant primarily for wealthy buyers, and sought to attract them with elaborate illustrations.

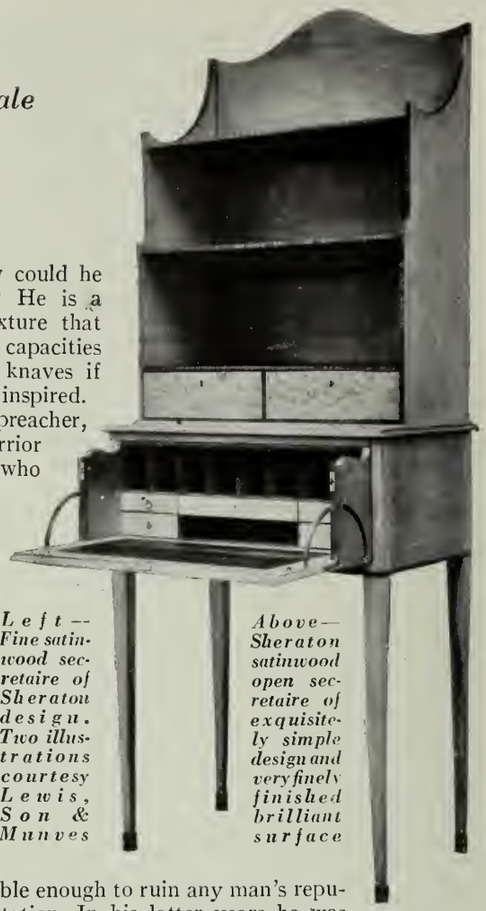
Adam Black once wrote of Sheraton: "I was with him for about a week . . . working amongst dirt and bugs, for which I was remunerated with half a guinea. Miserable as the pay was, I was half ashamed to take it from the poor man."

This Black afterwards became the famous publisher of the "Encyclopædia Britannica," and the friend of Macaulay and Jeffrey. In this diary, Black says: "He is a man of talent and I believe of genuine piety . . . a preacher . . . a scholar, writes well; is an author, bookseller, stationer, and trader. How comes it to pass that a man with such abilities, and resources, is in such a state? I believe his abilities are his ruin, for attempting to do everything, he does nothing."

The drawing book's lofty and superior tone shows plainly why Sheraton made so few friends. Every man has this gift of making his own life intolerable—if not, he marries a woman who makes it intolerable for him. But Sheraton had the gift in excess. This shabby Sheraton is one of the most astounding mixtures of meanness and greatness in the history of art. There must have lived the suffocated seeds of a cramped nobility in that narrow mind, else how could he have conceived those perfect designs? He is a pitiful example of the astonishing mixture that we all are, of developed or undeveloped capacities for good or evil; for all men can be knaves if tempted; all men can be heroes, if inspired.

Sheraton, that versatile, impractical preacher, writer of pious tracts, designer and warrior with poverty. Sheraton, that gentleman who bitterly reviled Hepplewhite and other rivals in the same moment that he stole their ideas. Sheraton, that mean human paradox in a threadbare, minister's black coat, was, next to Chippendale, the mightiest individual influence there has ever been in English furniture. A gifted man, but not gifted enough to be happy; a good man, but not good enough to be above-board; a grandiloquent Ishmael who wrote tracts and furniture books with equal facility. And even in the furniture books he alludes, with religious solemnity, to Jabal, the Tower of Babel, and Solomon's Temple. Although his artistic conscience was as threadbare as his coat, Sheraton's plagiarism did him, personally, little good. Neither did his unfinished "Encyclopædia," which was feeble enough to ruin any man's reputation. In his latter years he was practically starved into following the popular "English Empire" style of Hope, probably adopting the fashionable abominations for his furniture designs with the bitterest contempt. In 1806, that anxious period when Napoleon was battling his way to power in Europe, Thomas Sheraton, worn out with failure and ill-luck, died in obscure Broad Street at the age of 55.





Left—Fine satinwood secretaire of Sheraton design. Two illustrations courtesy Lewis, Son & Munves

Above—Sheraton satinwood open secretaire of exquisitely simple design and very finely finished brilliant surface

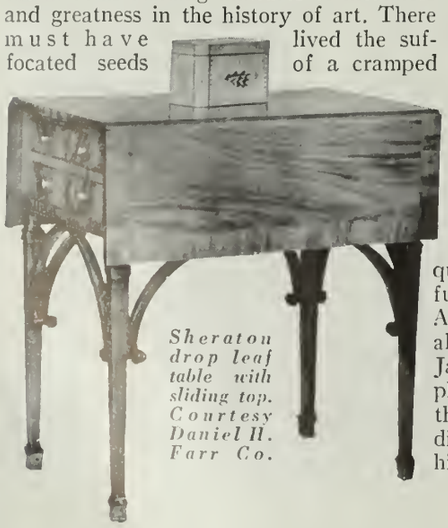
One may pity Sheraton, although, knowing the eternal rationalising of the human mind, we may doubt whether he pitied himself. Since he failed, he doubtless told himself that to succeed in this squalid world of lies would have been the highest indignity that could befall a decent man. He had at least his visions, his queer, elated strivings for perfection, and those dreams which are the very pillars of our brighter and finer world.

SHERATON FURNITURE

Sheraton's designs are largely for dainty boudoir furniture, with finely-figured veneer. He describes them "Horse (now known as cheval) dressing glass." "Lady's writing table," and "Conversation chair."

The satinwood marqueterie of Sheraton's day bore, chiefly, Adam ornament—scrolls, sphinxes, and occasional winged lions, festoons of husks, ribands, with veneers of tulip wood, the dark purple ringwood, zebra wood, pear, green stained holly, and other rare woods.

Serpentine-fronted mahogany sideboard made about 1795, in laid with holly lines and cross-banded with tulip wood



Sheraton drop leaf table with sliding top. Courtesy Daniel H. Farr Co.

(*Continued on page 84*)

Paneled Offices of Interesting Design

Fine Walnut and Oak Woods Blend Harmoniously with Colorful Fabrics and Rich Leather Upholstery in these Two Office Interiors

Wm. F. Wholey Co., Inc., Office Decorators

Above—One of the private offices in the Banque Belge Pour L'Etranger, finished in oak panels. The rug is high pile Wilton broadloom, in soft green, and the draperies are of antique red damask, harmonizing with the red leather upholstered davenport

Below—Office of the president of one of America's leading industrials. The walls are paneled in walnut and the windows hung with gaily colored crewel embroidered draperies. Furniture is upholstered in tan veal. Metal fittings are old brass and antique silver

Right—Modern Spanish-Colonial houses exhibit qualities of their forbears, but group them more flexibly. Here a one-story wing has the living room projecting into the front garden. A high-walled patio makes an outdoor room. Allen Ruoff, architect

Below—An arched driveway opening adds breadth and decoration to this Spanish house, by Wallace Neff, architect. The soft texture of the colorful tiles and the wrought iron grilles add picturesque interest. Neville R. Stephens, landscape architect

Variety and Friendly Charm in the California House

Traditional Spanish Architecture Is Being Interpreted in New Ways through Homes that Are Interesting and Delightfully Livable

By MARC N. GOODNOW

IF it is true that in no other section of the country is the prospective home builder confronted with such an infinite variety of architectural types and styles as in California, it is also true that nowhere else does he meet with more charm and livability than in the newer conceptions of what has come to be known as the California house.

With the comparatively recent discovery that climate had definite value aside from its ability to attract tourists, architects of that state entered into a cooperative program with natural conditions by allowing sunlight, heat and aridity to influence the homes they designed. Low-pitched tile roofs; thick walls with deep reveals; cloistered areas out-of-doors with cool, shadowy depths; spacious ground plans that brought the garden actually within the house itself—these and other elements of the Spanish or Mediterranean house grew and developed rapidly under the impulse of the new order. Blue skies, trees, shrubs, flowers, water gardens, became a part of the scheme. Wide doors and windows framed vistas of light and shadow in a paved or grass-grown court or patio; through the wicket of a gate came the lure of leaf, vine and flower—and the mystic charm of a placid lily pool. The glories of a generous nature were woven into the domestic fabric, as it were, like a thread of gold.

Thus if the California house has a lesson for the world at large it is that design, planning and construction should fully accord with every local condition by which the house is surrounded. Then—and only then—does it become both an expression of its owner and a source of delight to all who behold it.

This Spanish-Colonial house designed by Reginald D. Johnson achieves charming simplicity and pleasing proportion by the use of heavy split shakes or shingles, stained

The acceptance of the Spanish tradition has been of such recency that few inflexible dogmas are to be found, but as time passes there are many indications that the fundamental problems of living in a semi-tropical climate are being fully met, and with an interesting adherence to precedent. With natural conditions and setting identical with those which

confronted the early conquistadores, the modern architect has opportunity to display no little ingenuity in the art of adaptation of materials as well as of design. With such qualities as picturesqueness, individuality and fitness to climate and topography, the Spanish precedent has enabled him to create a type of domestic architecture both significant and distinctive.

Throughout its historic progress in America the Spanish or Mediterranean house has undergone many and periodic changes, absorbing influences created by purely local conditions and exigencies. With its introduction into Mexico, its exterior became a highly ornamented surface, what with that country's predilection for colorful tiles. As it progressed northward into California its construction and appearance were affected by the use of such basic materials as adobe for walls, wood for balcony rails and window grilles, and a crude type of burned clay for floor and roof tiles, for here the inability of the early settlers to import iron and tin work, finished tiles and plaster required a simplification of structural elements, if not of treatment and design.

The California house thus began even at that early date to be Californian in appearance and feeling, always, however, reflecting the spirit of Old Spain. Today it expresses a homogeneous style with a high degree of suitability to climate and modern living conditions. Though variations have crept in, they serve to heighten rather than reduce the interest and attractiveness. The essential qualities of the Spanish house are in each, but the variety of their treatment dispels any feeling of monotony.

The shingled roof has sometimes displaced its tiled prototype, as in the house for Mr. Charles H. Shattuck, by Reginald D. Johnson.

(Continued on page 108)

Benedictus creates « Schumacher presents

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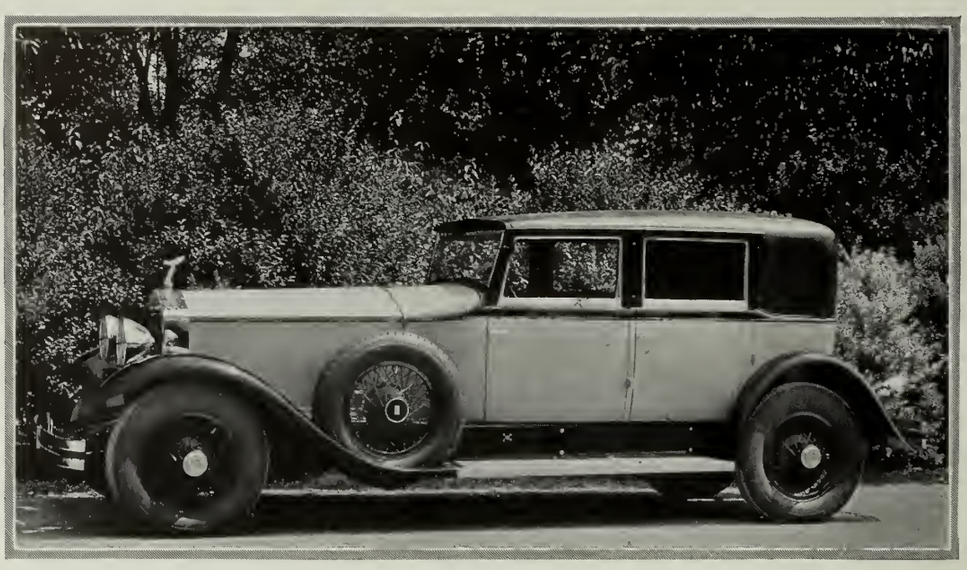

Above—The Avon, a four passenger sedan with Brewster coachwork. This model is finished in light and dark moleskin, with mauve stripes, and upholstered in vellet leather and gray Bedford cord. The hardware is platinum finish and the mouldings and running boards are mahogany. Also made in other colors

Courtesy Rolls-Royce Motor Co.

Above—The angle of the slant of windshield designed by Brewster for the new Rolls-Royce models eliminates the glare of approaching headlights or lowering sun. It is equivalent to an opening of 4½ inches on the conventional type of windshield which is ordinarily used

Left, Above—Typical interior of the new Rolls-Royce models, showing features developed by the makers at the suggestion of car owners. Note the trim effect of the upholstery and the graceful lines of the fittings. The metal parts may be had in a number of metals including bronze and aluminum

Left—The Tranville, a luxurious six-passenger Rolls-Royce cabriolet de ville with distinguished lines. Coachwork by Brewster. The adjustable roof and slanting door windows of this model provide comfort for the driver in bad weather. The new trunk rack folds back when not in use

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Right—In a woody setting near Canton, Ohio, varying reds, browns, and gun-metal blues in this brick-work are delightfully appropriate. Albrecht and Wilhelm, architects. Home of T. K. Harris. Courtesy Clay Products Co.

Below—The soft texture and modulated color of the brick-work make the background of this garden-nook on the estate of Mr. Guy Cary lovely. John Russell Pope, architect. Courtesy Common Brick Mfgrs. Ass'n

Building and Equipping Your Home

Common Brick Merits Appreciation for Its Structural Qualities and Its Artistic Masonry Effects

By H. A. SIMONS

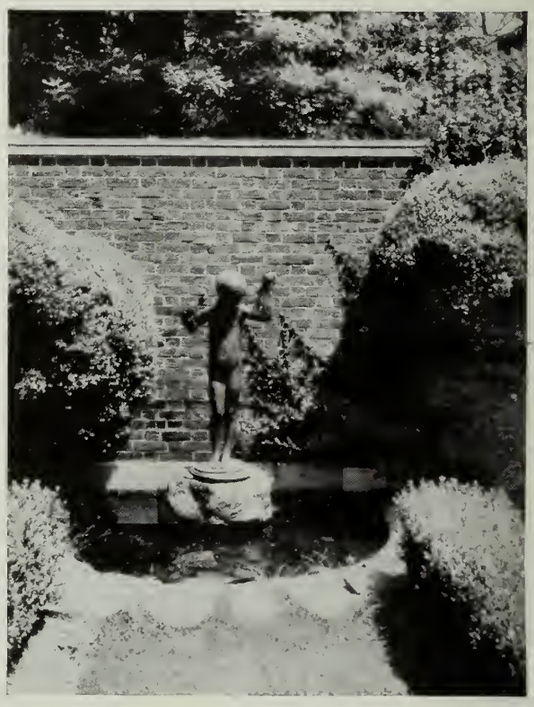
NOT many years ago common brick, as distinguished from the specially surfaced "face brick," comprised a strictly structural material. It was used for foundations, retaining walls, the interior construction of fireplaces and chimneys, sometimes for garden-walls and minor buildings, for backing up veneers of face brick and, in shoddy construction, for the rear and side walls and inconspicuous surfaces of structures with face brick fronts.

Above—English and Norman forms are interpreted ideally in brick. Witmer & Watson, architects. Courtesy Common Brick Mfgrs. Ass'n

For these and other rough purposes, they were regarded as entirely satisfactory because they possessed in greater or less degree the structural merits that have made brick masonry one of the oldest and most serviceable construction systems mankind has invented. These qualities are strength in excess of all requirements for residential building, durability that amounts practically to permanence and reduces depreciation charges to as little as 1 per cent a year, great resistance to fire, permanence of color, considerable insulation value, and relatively low expandability in atmospheric extremes.

Despite all this, common brick was ignored by the artist-in-building until James Roy Allen, Alfred Granger, S. S. Beman, Russell Walcott and other architects in Chicago ventured to create new wall-textures by laying common brick irregularly. These effects got a name from the brick-yards, where the careless piling of bricks at one stage of their drying is called "skintling." Skintled brickwork is defined as "a series of effects obtained by laying common brick roughly at different angles, projecting and recessing them before or behind the wall-line and even, in some cases, permitting the squeezed-out mortar to remain in place."

Since the early 1920's, when the first successful examples of the work aroused the enthusiasm of designers, the style has been taken up in all parts of the country. Seven distinct types of skintling have been defined by the technical authority of the common brick industry. Countless variations of these seven have been devised by individual architects and masons. They vary from the most horrific self-conscious failures to appreciate the real value of texture, to sensitive and imaginative expressions of the inherent beauty of the stone which the builders of an earlier generation rejected.



Below—White coating adds Mediterranean character to this home. Walter Alschlager, architect. Courtesy Chicago Brick Exchange

Verbal description is scarcely adequate to convey a sense of the more successful of these textures. But we may attempt a little of it, more to suggest the possibilities of the material than to enable the prospective owner to make a definite selection.

What is known officially as Effect No. 1 is built of unselected common brick, laid in common bond, with one full header course to five courses of stretchers, with uncolored mortar. Joints vary in width from a half to three-quarters of an inch. Bricks are set from a half-inch before the wall plane to three-eighths inch behind it. The squeezed-out mortar is allowed to remain. Shadows cast

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by both bricks and mortar make the texture soft and rich. But it is not exaggerated: it stands about midway between the most restrained types and those that are shaggy and bizarre.

In effect No. 3, the distinguishing detail is a more or less systematic laying of the individual bricks with one end projecting and the other set back. This is varied in No. 4 by laying each brick in one row with its left end out and its right end recessed, and just reversing this order in the next course. If the variations from plane are calculated carefully, and if the mortar is roughly struck instead of left bulging from the joint, the net results of these methods may be compared with the effects of richly seamed fieldstone masonry.

One of the most moderate of the seven officially defined textures, and one beautifully adapted to white-coating, consists of brick laid in continuous running bond, with smooth joints five-eighths of an inch wide. At irregular intervals in both dimensions a pair of bricks are allowed to belly out three-eighths or five-eighths of an inch from the plane of the otherwise smooth wall surface.

These devices are typical of the methods that produce successful skintling. There are three ways by which a prospective home-owner can choose in advance a texture of common brick masonry that will suit his or her taste. The first is to write to a producers' association for pictures showing the details and the general effects of the standard styles and then discuss with the architect or mason possible distinctive variations. The second is to choose a house with brickwork walls similar to those you would like and then have the mason see it and work out a particular treatment based upon it for your own job. Finally, you might require the mason to build small sample panels, so that you could approve or reject his suggestions or modify them into a texture satisfactory to you.

While skintled brickwork originated in Chicago, it was the initiative of several architects in New York City that brought to light the artistic possibilities of "lammies," or swollen bricks, and clinkers, the seared and over-burned ones from the arches in the kilns where the fires are built. Lammies usually are laid in Flemish bond and frequently on their edges instead of their sides. Both they and clinkers have been picked out of the waste-heaps at the brickyards to be mixed at random in moderate proportion with ordinary brick. But there are many attractive places throughout the East, especially, built entirely of lammies; and some of the finest work of Ackerman & Trowbridge, Electus D. Litchfield, Grosvenor Atterbury, Aymar Embury II., Dwight James Baum and Frank J. Forster has been rendered in common brick.

On the Pacific Coast, too, distinctive ways of interpreting the material have been originated. One of these treatments, which takes full advantage of the strong sunlight, is to "rake" the horizontal joints rather deeply and leave the short vertical joints flush, so as to make the wall a tapestry with well-defined horizontal striations.

Much of this Californian work is white-coated with lime wash, paints especially formulated for brickwork or a thin mixture of Portland cement. This, of course, is consistent with the strong flavor of Spanish and Italian domestic architecture that prevails there. But, both in the West and elsewhere, whiting is applied chiefly to homes designed in the manner of French manoirs or New England farmhouses. These are examples of English cottages finished similarly, but these are rather mistaken, since precedent for the practice is not general and the vernacular manner of Mediaeval England is simulated better by the interspersion of

(Continued on page 110)

Above—Skintled brick masonry employing a few "lammies" with attractive results. F. J. Winter, architect. Courtesy Detroit Brick Mfrs. and Dealers Ass'n

Above—Distinctive exterior of a Los Angeles home showing imaginative use of materials. Paul R. Williams, architect. Courtesy Common Brick Mfrs. Ass'n

Below—The soft color and texture of common brick form a charming background for this garden of Charles W. Spooner at Glencoe, Ill. Courtesy Illinois Brick Co.

Rich variegations of color run through this wall of seared and over-burned clinker-bricks, making a nice contrast with the white painted wood trim. Courtesy Philadelphia Brick Mfrs. Ass'n

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Plastic Paint as a Background for Antiques

This Easily Applied Surfacing Material Offers a Wide Range of Interesting Textures and Color Effects

By JEANNETTE KILHAM

THE walls in a room furnished by antiques should be pre-eminently considered as a background against which a drama is staged, as a setting which should be sympathetic to the mood and to the style of the furnishings. Objects of rare and quaint beauty culled by a discerning hand from church or palace, from other ages and other civilization, were designed to "inhabit beauty" as well as to be beautiful in themselves. Certain wall treatments will most tellingly bring out their rarity and distinction and lend them added grace and mystery. Other backgrounds will be of so decided a character that they will overwhelm objects placed in front of them or so nondescript that they will seemingly detract from the value of a room's furnishings.

PHOTO BY MATTIE EDWARDS HEWITT

Above—The boldly textured wall makes a suitable background for heavy antique furniture and finely wrought old metals

In selecting backgrounds for antiques, two things of paramount importance to consider are texture and color, texture or color that will harmonize or contrast, as the case may be, but which will be designed to flatter and accent the object in the foreground. There are various ways of decorating or covering walls for this purpose, but perhaps none is so satisfactory or becoming as a background for old furniture and rich fabrics as the wall treated with plastic paint. Just as the pad of rose or turquoise velvet seems to emphasize the radiance of the diamonds in the jeweler's window, so can the textured plastic wall surface most cunningly enhance and blend in feeling with carved furniture, lacy wrought iron, crimson brocades, sculptured saints or painted Madonnas.

PHOTO BY MATTIE EDWARDS HEWITT

Left—This wall, textured lightly and smoothly, is appropriate as a background for light, delicate furniture

To be in tune with furniture marked by the handicraft of the past, there should be no mechanical feeling in such plastic surfaces. They should, in their subtle surface undulation, have something of the "lustre of permanence" which is so often found and admired in the ancient wall surfaces of such Mediæval strongholds as the Davanzati Palace in Florence. There one finds a perfect affinity between the style and workmanship of the walls and of the furniture. On visiting this palace one can agree with Viollet le Duc when he says he "prefers to see his apples hanging on a tree, rather than arranged in rows in a fruit shop." The stiffness of the museum with masterpieces ranged against uniform and alien backgrounds is entirely lacking. The heavy carved chests and chairs and tables, the graceful candelabra, the Madonnas in their star sprinkled blue niches seem entirely at home in their environment. With plastic paint one can readily reproduce the interesting quality of the walls in the Davanzati. A thin coating of the material, brushed on the wall can be textured by brush or trowel into an infinite variety of interesting and inviting surfaces which differ widely in character and which recall the age of handicraft.

Plastic paint has the same surface appearance as the old cementitious materials and is just as permanent. It is, however, far easier to apply. Plastic paint will cover any surface that can be successfully painted and the same general principles which govern the application of paint apply also to plastic paint. Plastic paint, however, has this quality that it provides a uniform coating over a variety of different surfaces such as glass, cement, brick, etc., which makes it a boon in remodelling. It also covers wall board most successfully providing the joints are properly filled.

Surfaces which are to form backgrounds for objects bold in design and color can be richly coated with the material and broadly swept and smoothed with rythmic sweeps of the trowel or a celluloid triangle, such as an architect uses. The artistry lies in emphasizing the strokes of the implement without placing them too self-consciously or automatically, the heavier the coat the rougher will be the resulting finish. Heavy, richly carved furniture and gorgeously colored textiles are enhanced by being placed against an effective background of this kind, which offers a subdued contrast of texture.

Right—John Matthews Hatton, architect, used light floated and brushed textures in this residence of M. S. Mannes

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On the other hand, objects fragile in outlines and delicately tinted should be placed against a wall thinly coated with plastic paint and then slightly textured with the brush or stippled. Besides their attractiveness, lightly brushed and stippled textures are practical and economical, particularly where there are large areas to be covered.

As a background for all types of antiques perhaps the most lovely and aristocratic of all plastic surfaces is the water-floated texture. To attain this finish the material is applied so that it is slightly heavier in some places than in others and floated out smoothly with a soft brush dipped in water. The result is a satiny surface with just sufficient irregularity and waviness to invite the eye and form a soft and interesting background. A very interesting uneven fresco-like color effect may be achieved by dipping a soft brush in water tinted with dry color and with it smoothing or floating out the plastic surface and letting it dry.

If a one-coat finish is desired color is added to the mix before it is applied to the wall. Best results are obtained by tinting with dry of fresco colors of the best grade, avoiding those colors which may fade in water mixes. The color should be broken down in water until it is the consistency of cream. It should be stirred first into a small portion of the plastic paint, which, in turn, is stirred with the whole mix. It is advisable to test the color by force-drying a small sample as some colors dry several shades lighter than they appear when wet.

Color for plastic paint surfaces, however, is usually applied in a glaze which is washable. The surface is generally sized to kill suction and prepare the surface for the glazing. The glaze, contrary to the mix of plastic paint proper, is tinted with oil colors. Pigments that change should be avoided. The glaze should be spread over the sized plastic paint surface as evenly as possible with an ordinary wall brush. It can be stippled to insure an even distribution and to help in blending the colors. It should be allowed to set a few minutes and then before it becomes tacky wiped evenly and carefully with a cloth rolled into a pad. The wiping removes some of the color from the projections of the texture, giving clear and distinct highlights, and leaves it in the depressions. The finished job results in a pleasing suggestion of light and shade—a subtle and very lovely two toned effect though only one color has been used. Vari-colored finishes are produced by blending separately tinted mixes of glaze. If pastel shades are desired base colors should be toned down by using zinc white. A light creamy tone forms a dazzling contrast to red damask, wrought iron and old canvases. A becoming background for carved furniture is the textured wall colored in a blend of soft fresco-like tints of blues, tans, and terra cotta, etc. A wall glazed in light putty tones is good for tapestries. For those who like more dramatic arrangements, glazes colored Madonna blue, apricot pink, turquoise green or soft yellow will be found most effective. After much experimentation a well known importer and seller of antiques has found that walls rather roughly textured in plastic paint and then glazed over with old gold or silvery gray constitute a most satisfactory solution of the background problem for a rich and colorful collection of antiques. On the other hand, in the Italian galleries of the Boston Museum of Fine Arts, a wall textured with plastic paint in a rather flat but crisply trowelled effect, was glazed a soft pinkish beige and then overglazed with white. The white overtone not only throws the wall back, but places the furniture, paintings, brocades and ceramics into relief, bringing out to perfection their beauty of color and detail.

The wall finished with plastic paint is textured and colored by hand; it is a product of the craftsman and as such it is a natural and sympathetic accompaniment to the antiques and other art treasures. One can obtain almost any color effect desired by experimenting a bit with blending different tones. This, with the fact that plastic paint can be applied as readily over an old as over a new surface, makes it an extremely practical interior finish for general use.

Above—A roughly sponged textured finish, glazed in silvery grays and old golds, makes a most successful background for antiques. Courtesy of Carbone, Inc.

Left—Corner of Italian Galleries Boston Museum of Fine Arts. A wall textured in trowel effect and colored a soft, pinkish beige overglazed with white

Below—An interesting handling of texture in the living room of a picturesque and modern Spanish farmhouse, at East Hampton

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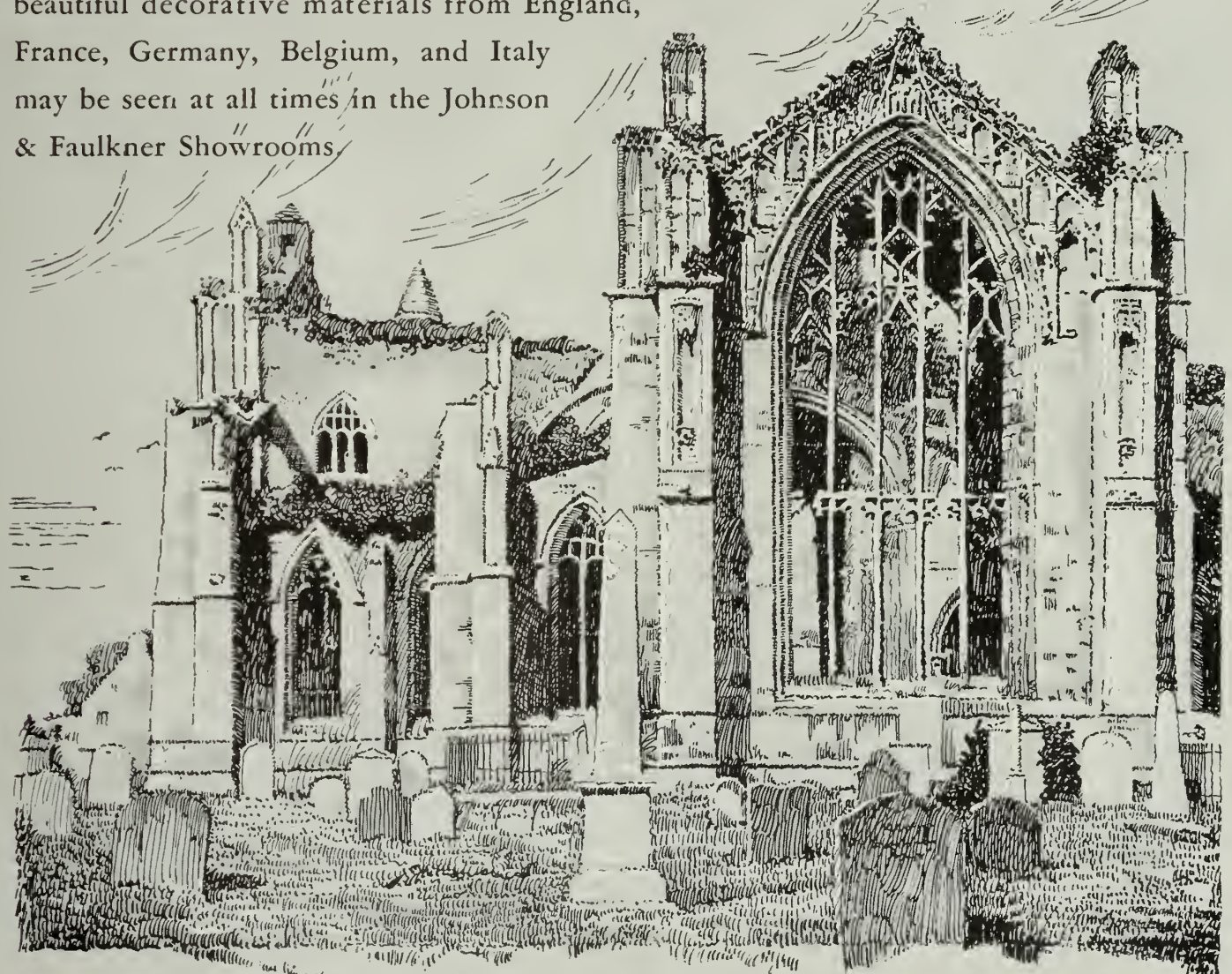

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English Sheraton Furniture

(Continued from page 70)

The serpentine-fronted mahogany sideboard in the illustration is a small example of the usual Sheraton-school type, made in about 1795. It is inlaid with holly lines, on the legs and drawers, and cross-banded with tulip wood. The deep lower drawers were usually fitted to contain bottles. Below the middle drawer are typical fans of satinwood; while in the lion-headed handles is seen a feature which continued fashionable from 1795 to the English Empire period. These sideboards were often very long, and grew heavier in later years.

A pair of Sheraton chairs illustrating the typical light, graceful lines of this designer

Most of Sheraton's graceful sideboards bore these curved or serpentine fronts, sometimes with brass rails above, mounted as candle-holders. His straight-fronted sideboards had pedestals on either side, each bearing an urn; one was used as knife-holder, the other for washing cutlery. Sometimes these knife cases were slope-fronted, and mounted on engraved silver. All strongly showed the Adams' influence.

Both the slope-fronted knife-case, and the knife-vase were made in pairs for sideboards. The knife-vases were generally about two feet in height.

As for canework, we have Sheraton's own statement that it was re-introduced into furniture at about 1770, and, regarding his design of an "elliptic bed," we have again Sheraton's own little cynicism: "As fancifulness seems most peculiar to the taste of females, I have . . . assigned the use of this bed for a single lady, though it will equally accommodate a single gentleman . . ."

SHERATON'S LIGHT TABLES

There still exists an interesting pair of exquisitely-painted side-tables, made, it is said, actually in Sheraton's workshop, for Lord Nelson, who gave them to Lady Hamilton at Naples. In a really fine satinwood piece of this period, painted, say, by Angelica Kauffmann, one sees the highest approach to perfection that English Furniture has ever reached. It is to this high-water mark, before the Victorian decadence, that our designers should return; it is from this point that they should start, if they are to make the 20th Century designs the most exquisite the world has yet seen. They will then be taking up the direct line of evolution in beautiful English furniture. And, undeniably, if Progress is Progress, then the art of every century should be the most exquisite the world has yet seen.

The dainty Pembroke and sofa tables now appeared. Pembroke tables, Sheraton tells us, were named from the first lady who ordered one. The top, a square or oval of mahogany, sometimes satinwood, has hinged side flaps, resting on hinged beech brackets. These refined and slender-legged tables were used for a light meal, or for sewing tables. The long, narrow, flap-ended little sofa-tables you may see to-day are rarely prior to 1800. They are so-called because they were generally pulled up for use before a sofa. The supports were sometimes lyre-shaped, sometimes spreading feet, tied by a long stretcher.

The present vogue for these useful sofa-tables has made their prices very high.

BEDROOM FURNITURE

Bedsteads were still light four-posters, till, with the English Empire style, the French open bed became fashionable. The usual wardrobe was roughly eight feet high by four feet wide. The upper cupboard, its doors inlaid with oval radiating fans of satinwood, ending in paterae of holly, is found in both Hepplewhite and Sheraton. The drawers below have brass ring handles, while Hepplewhite's French Plinth has here been copied by Sheraton for his foot.

FASHION

The fashionable man had cast his powdered wig aside by the end of George III.'s reign, and the familiar wig-stand soon ceased to be made. Indeed, George III. received an urgent petition from the ruined, unhappy wigmakers of London, begging that His Majesty would accord his patronage to a renewal of the wig fashion. Whereon certain ribald spirits presented another, a mock-petition on behalf of the languishing trade for artificial limbs, praying for the King's influence in introducing wooden legs as a Court fashion.

The well-dressed woman of that day eludes my pen with a triumphant flutter of many skirts. Her bewildering chances of fashion! I am quite unable to give you any description of her, that would be typical and true for six months on end.

I must, however, at least attempt to speak of her hooped skirt—all the rage until 1796, and more astoundingly large than ever before—with its huge wreaths of coloured silks and flowers. Even in 1777 the "London Magazine" levels poetic wit at the extravagant dressing of a briding, ending:

". . . Thus finish'd in taste, while on Chloe you gaze,
You may take the dear charmer for life;
But never undress her, for, out of her stays,
You'll find you have lost half your wife!"

Small wonder that settees were so spacious; small wonder that George IV grew heartily sick of it all, and at last abolished the hoop skirt style by his royal command.

EDITOR'S NOTE: *This is the fourth of a comprehensive series of articles by R. Goodwin-Smith, an authority on English furniture. In future issues Jacobean, Adam and Hepplewhite Furniture will be taken up in a manner similar to this discussion of Chippendale.*

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The Home in Contemporary Society

(Continued from page 41)

which these details are not necessarily suited. A student will want to put a little sculptured garden fountain in the centre of a big public square, where it is utterly insignificant, or he will want to put a big living room mantel in a simple bed room."

"One can't very well teach amateurs," said Mr. Meigs, "and show them how design develops from the inside out. They want to get at it from the outside in. When they look at it in that way the inference is that they think they are architects."

"I would like your ideas on Pennsylvania architecture," I next remarked.

"We are not stylists at all. The older I grow, the more I think of architecture as whether or not it is good architecture. I don't consider whether it is Pennsylvania farmhouse or Dutch or Elizabethan. But there is another thing that I am thinking about a great deal—it has been running in my mind of late, perhaps for the last several years. I call it 'broken-up' architecture. Although it seems a simple thing, the height of ceilings is one of the most important elements in a house. I am sick and tired of the expression, 'long and low.' In days gone by, architects realized that there were three dimensions in architecture. Now, ceilings that are only seven or eight feet high belong in a humble dwelling. But such low ceilings are the very thing that people are mad about in the Pennsylvania farmhouse. The point is that at the very same time that those primitive men, the farmers of the 18th Century, had low ceilings, the wealthier men—the gentlemen or whatever you may wish to call them—did not live that way. The gentlemen built their houses as much like the grand seigneurial mansions as they could. In those days there were thus two different ideas about ceilings.

"Twenty-five years ago," continued Mr. Meigs, "some bright one discovered that, by using low ceilings, he could build a big house that was cheap. It was a ridiculous idea—like squashing your hat down on your head. The result is a large number of gentlemen's houses with low ceilings—flat, worthless—like the caves of Luray, mere slits in the earth.

"The next thing that this matter of ceilings brings us to is the question of light. Let us assume a room, in plan 25 x 35 or 40, with a ten-foot ceiling. You have in that a perfectly impossible room because light cannot penetrate it. Daylight comes down into a room at an angle, and if you start with a low angle, resulting from a low ceiling, the light cannot get into the room at all."

"A very important point," I remarked.

"Of course, the answer of those who invented all this evil is that one can turn on the electric light," asserted Mr. Meigs. "That introduces another big factor—electric light. Electric light has freed architecture from the need of designing rooms that are lit by the light of God. I will go very briefly over that. The conclusion is that when a movement gets to working in such a way that it ends in release from the necessity of a limitation of natural light—why everything goes wrong. And finally, to wind up the idea, when the rich man is trying to put himself into a house the prototype of which is peasant architecture, he is wrong in his beginning and he will stay wrong indefinitely!"

By an odd coincidence, the very day on which Mr. Meigs uttered this heresy, was the date of the nationwide celebration of the fiftieth anniversary of Edison's perfection of the incandescent lamp! The heresy, however, is more apparent than real. Doubtless Mr. Edison himself would be the first to agree that it is unwise to accept new inventions without discriminating as to their effect and as to their proper use. When science is applied to use, it becomes art. Art is what makes science practical; and the view of the artist—that the machine is a tool, not a master—must prevail.

Mr. Meigs continued: "It is the importance of the proper height of rooms that shows the advantage of the 'broken-up' plan. You can run some of the principal rooms up into the roof without making the house too big and too high, and at the same time, you can make the house informal. You achieve the desired object of getting height in your rooms inside—as much of it as possible—without too much expense."

"Also, it may have the advantage of a variety in the shapes and proportions of the rooms, which need not all of them be boxes," I observed.

"Too much—often," replied Mr. Meigs cryptically. "Nervousness is one of the troubles of the life of today."

"How would your 'broken-up' plan apply to the medium-price house?"

"The smaller house naturally has limitations of space, convenience and mechanics. But these limitations need not deprive it altogether of the value of the 'broken-up' plan. I have said that the cut-up house is more expensive than the older, compact type which has light in no more than two adjacent sides of a room. Leaving out the factor or architectural enrichment, of course the old squarish mass is more economical.

"But, in any case, natural light is fundamental in architecture. It is the source from which everything flows. Without it you have lost your guide. Too much information, snatched from different models, copy and copying—these ways of working are wrong. People fail with them because they haven't understood the fundamentals."

Then Mr. Meigs asked me: "Have you interviewed any of these modernistic fellows?"

"Only one, so far. But I have found that nearly all architects and decorators, even those who do not like the new art, are keenly interested in it. In New York it is still confined chiefly to commercial architecture, such as office structures, shops, restaurants, and department stores. Do you notice that it is coming into country houses?"

"It is getting into houses," replied Mr. Meigs.

"What do you think of it?"

"As I see it, the modernist admits with justice that the modern world has become nervous and resembles a boiler factory. Starting with that admission, a man can make his house a retreat (hated word) from the boiler factory.

"At this point the modernist finds an inconsistency. It is that the hoped-

(Continued on page 88)

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AMERICAN WALNUT

The Home in Contemporary Society

(Continued from page 86)

for peace in the house is in violent contrast to the boiler factory. Then, in order to be consistent, he tries to make the house in harmony with the boiler factory. In fact, he makes it a boiler factory, too!

"This idea finds tremendous favor with youth; youth recognizes the consistency, the harmony in the idea of architecture being in similarity with the boiler factory, and he approves of it. It is logical to say that a house should resemble the contemporary life around it."

"There are others, like yourself, who grant that the modern art movement is logical, but they realize that common sense, at times, may be superior to logic, and so they question the value of the new art," I remarked.

"You see, what I am getting at is the dilemma—indeed the unanswerable question—that our mechanical age, when truthfully portrayed, does not end in a result that is entirely satisfactory as a place in which to live."

"Do you think that modern art can develop in a better form than at present?" I asked.

"I could tell you that if I could imagine the life of the next hundred years.

"The modernist," continued Mr. Meigs, "will not concern himself with the question as to whether the life of today is good or bad. He is impressed only with what he sees about him. When the modernist limits himself to what he sees around him and if it is understood that this isn't very good—then he is stuck. I don't see how you can ever make anything of that."

"One has the choice between that dilemma and a restoration of the life of the 18th Century, which may not be possible," I observed.

"What I am arguing," said Mr. Meigs, "is that the principal trouble with architecture today lies with the life of today; and the question of what can be done about it is putting a great big job up to the architect. What I have said applies to all the arts—not simply architecture.

"In the country house, our era is upsetting. For instance, a man buys two hundred acres for protection. That is, he wishes to establish a permanent home. The land bought was formerly farm land, the habitation of people and animals who lived from the soil. But the new owner puts the tiller off the land because he does not fit into the new estate."

"The old rural economy is destroyed," I said, "and it was on the old rural society that the great country houses of the past were founded—in the midst of a farm life of freeholders and tenants, with whom the country squires were in contact."

"The breaking-up of the old rural life on the soil destroys the beauty which was its by-product. The land grows up into weeds and is scrubby. If an estate is deserted, it is lifeless. And the architecture is lifeless."

"All true architecture is rich in human association," I said. And then I asked the architect: "Would the same dilemma apply to the smaller house in the little town or suburb?"

"A man may be better off with one acre of land than with two hundred. Because today one can 'account' for one acre."

"Isn't, then, the small house a better balance between the need of a reposeful home and the nervous life of today?"

"Yes," said Mr. Meigs, "the small house is more advantageous—because it can be handled."

"What of the planning of the house?" I asked.

He smiled. "An old story—the points of the compass and all the rest of it! It would be strange if people didn't know that by this time."

"Interior decoration and the furnishing of the house is the next topic," I suggested.

"That subject is a complete tangle in my mind. Things are in such a stew there! The solution seems such a hopeless matter."

"But you nevertheless resolve the puzzle very successfully in your own houses."

"I don't think that the architect should do much furnishing. To do so spreads his efforts out too thinly. The architect should design so good a house that others cannot spoil it with furnishings. Besides, if the architect handles all the furnishing in addition to designing the house itself, the question comes up: where does the client express his own individuality? If there is any portion of the house in which there is opportunity for a client to express his individuality, it is in the furniture and movable things which the client can change around. It's up to him to find out something about it himself and he should not expect to have everything done for him.

"We have done furnishing. We went into it deeply—too deep, in fact. We even designed furniture. That is how I found out about the matter."

"You have given your views frankly, Mr. Meigs," I said, as our conversation drew to a close. "Your opinion has strong support from an important group in the profession. They are, by no means, satisfied that architecture—and, as you say, all the arts—are on a thoroughly sound basis in contemporary society. This view should be made known, for there is no point in refusing to see the obstacles and the contradictions that lie beneath the surface. You are willing to face them."

"I do not think that either art or architecture is in a good state," concluded Mr. Meigs. "The bragging tone in which so many people talk about art irritates me. If you look into any one of the great art ages—Greek, Mediæval, Renaissance—and realize how much the people of those times knew about mechanics, you find that it wasn't much. Then, if you compare the mechanics of today—radio, airplanes—to the mechanics of those art ages, you find a vast superiority over the ancients. Is it reasonable to suppose that, by virtue of our skill in mechanics, we are good in art? We simply *suppose* we're good in art because we know so well that we are good in mechanics."

EDITOR'S NOTE: *Among the leading architects who will contribute to this series are: Grosvenor Atterbury, Geo. Washington Smith, Julius Gregory, Frank J. Forster, Edmund B. Gilchrist, Gordon B. Kaufman, Dwight James Baum, Reginald Johnson, William Dominick, Lewis Bowman. Others to follow.*

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Whimsical Glass Figures As Ornaments

(Continued from page 43)

These quaint glass figures are recent conceptions by Parisian artists. The ducks are in graduated sizes and have brilliant-orange beaks. Courtesy Ovington's

vivid reds, yellows and blues to indicate the plumage.

Birds and animals, whether belonging to the eccentric whimsicalities or to the more conventional "serious" type are now being freely employed as interior decoration in various ways. A comical attenuated pink cat, long of leg with a ferociously arched back will be placed to afford color on a desk; or it may be a long eared dog whose bright green glass body, ornamented with jet black stripes, reflects the light in a curiously pleasing manner. And this phase in using these figures as ornaments is one that should not be lost sight of because the light from a lamp or from the sun most appreciably increases the decorative possibilities. This point is evident when a number of them are seen in a room where the light is fairly bright for they scintillate in a peculiarly charming way even when the bodies are merely plain blown glass.

Place a somnolent pink cow with crumpled horn and wide protruding ears beneath a table lamp in a corner and immediately the corner assumes that light gay atmosphere which seems to emanate from these often grotesque ornaments. What if the cow is slightly bow-legged and a trifle bizarre; that relieves any stiff formality and brings that humor to our rooms which we have admitted may be regarded as "Philistinistic" by some. Similarly there are mischievous looking monkeys of green, brown and various other colors which by their very grotesqueness suggest an inimitable merriment.

One of the many attractive settings resulting from the use of these glass figures is obtained from placing a number of the smaller ones on a mirror or, as it is called, plateau in the center of a table. There is one group particularly suitable for this purpose now being imported to America from France. All the figures are considerably smaller than those we have already described and they include huntsmen, polo players, hounds, and different field sports, all of them displaying what in the theatrical world is termed "action". When these are grouped on a plateau on a dining table the result is an unusually colorful centerpiece. This is especially so when doilies replace the more conventional table cloth because this permits the soft browns of the mahogany table to become the contrasting and effective background for the scintillating little glass figures.

A crystal rabbit decorated with dark blue, the fish being light green and white, speckled with gold. Courtesy B. Altman & Co.

Possibly this is more noticeable when, in addition to the center grouping, individual figures are placed directly on the wood in different parts of the table. We gained this knowledge at a supper party we attended some time ago when a long Sheraton style triple pedestal table was decorated in this way and lighted by candles. In addition to the center group and the small separate figures placed on this table there were several larger ones of a different type. The latter naturally attracted attention because they were the forms of large birds of paradise and they flashed and sparkled in the candle-light like the jewels of a regal crown.

Later the reason for this remarkable scintillation was apparent. The widespread tails of the birds were constructed of colored beads while the bodies and heads were formed by an almost innumerable number of separate pieces of faceted glass, this causing a continual variation of the

(Continued on page 104)

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Winter Travel—Here and Abroad

(Continued from page 67)

A remarkable "Kristiania" executed by an expert skier above Adelboden, in the Bernese Oberland, Switzerland. Courtesy Klopfenstein, at Adelboden

In the Adirondack Mountains winter sports prevail from November to April. There they combine a delightful social life, similar to that in Ontario and Quebec. The Lake Placid region, known throughout the world as a year-round health resort, is the focal center of these annual winter activities. Many of the Adirondack inns and hotels which invite winter guests are exceedingly well equipped to care for and entertain them.

Snow sports are an infectious indulgence. They fascinate their followers by the glow and vigor they impart to agile bodies at play outdoors. They entertain the observer by their gaiety and feats of skill and daring.

It was in 1906-7 that France became a mecca for winter sportsmen and women. The occasion was the International Ski competition by the French Alpine Club, at Briançon and Mont Genèvre. A year later a similar contest was held at Chamonix, the village from where the ascent of Mont Blanc is generally begun. Shortly afterward, the Touring Club of France organized the first "Great Week of Winter Sports," also held at Chamonix. Meantime the Paris, Lyon and Mediterranean Railway created an organized, rapid and comfortable access from many parts of Europe to the winter sports of France and Switzerland. Now Chamonix, Mont Revard, Combloux and Saint Pierre-de-Chartreuse are a veritable congeries of elaborate hotels, modest, but exceedingly comfortable inns, and attractive *pensions*—abiding places to fit every purse and predilection. The fact that this whole French region had been efficiently organized for notable winter sports was clearly demonstrated at the Winter Olympic Games of 1924 at Chamonix. Indeed, all the way from the Jura mountains to the broad plains of Beuil and Peira-Cava, in the Alps-Maritime, above the Riviera, winter sports have become the ruling passion of the native population and travelers of leisure. So the French regard Chamonix-Mont Blanc as the cradle of European winter sports.

Oliver Kaldahl, famous skier, enjoys a moonlight run down the Dufferin Terrace, Quebec, toboggan slide. Courtesy Canadian Pacific Railway

On the other hand, our equally charming friends in Switzerland smile knowingly and confide that Switzerland's snow and ice crop, being an all-year crop, was the first to become the object of winter sport and travel. Nevertheless, the nine-acre Chamonix Ice Stadium for all winter sports, with a double 500-metre racecourse, numerous skating, hockey and curling rinks on which all Olympic ice records have been made in recent years, and its adjunct, the *Pavillon des Sports*, a thoroughly modern clubhouse for athletic members—with lockers, dressing rooms, lounges, tearooms, refreshment bars, baths, bands and dancing—all this and more, at least justifies the pride of the French in their superb winter sport structures and equipment.

Just across the French border, in that glorious wilderness of gleaming white mountain peaks, there is also a land of winter enchantments for virile natures. Indeed, the story of Switzerland might have been writ in snow if Nature had not bequeathed her the most glorious, exhilarating summers on the old continent. After viewing Mont Blanc, the crown jewel

(Continued on page 94)

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The illustration shows one of a charming pair of *famille rose* jars from the Yung-Cheng period. This old Chinese ginger jar is one of many beautiful art objects gathered from China, Japan and the Far East for the Yamanaka Galleries.

Jade and other semi-precious stones are ingeniously fashioned into a variety of objects—from bracelets, brooches and ear rings to vases, lamps, clocks and desk sets. ✲✲ There are ancient brocade fabrics, their conventional designs and age-mellowed colors fitting them into any scheme of decoration. ✲✲ Antiques from the world's oldest civilizations; Oriental pottery, antique and modern; screens, paintings, and small, moderately priced gift objects are other distinctive features of the Yamanaka collection.

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Winter Travel—Here and Abroad

(Continued from page 92)

Military ski-jumping contests, at Andermatt, Central Switzerland, attract thousands of spectators. Courtesy Garberell, at Thalwil

of the Alps, from its best viewpoint —Combloux, you will find winter sports abundant all the way from Mont d'Arbois and Megève to Sallanches in the Valley of the Arve. Thence on to the land of the hardy and hospitable *Suisse,* who will correct your history of winter sports in Europe by telling you that *they* began them in the year 1865, when the Matterhorn was first ascended.

After pointing to the marvellous curative effects of Switzerland's winter sun, to which adults and children expose their nude bodies in the dry snow of the Alps, the Swiss will add that tobogganing is the oldest of their winter sports; that curling in Switzerland is as popular as in Scotland; that the Oxford and Cambridge Hockey Match is an annual feature at St. Moritz, and that skiing is the most prevalent of all European winter sports because the Swiss begin to ski at four and keep it up until they are a hundred and four years old—a straight century of scooting on ski.

In parts of Scotland winter sports are the life of the people during half of the year. Curling, hockey, skating and bobsledding constitute the main activities.

Norway and Sweden, comprising the glamorous Land of the Midnight Sun, enjoy a great annual program of attractive winter sports. The social life of Oslo, Norway's chief city, is of a Norse flavor and vivacity altogether distinctive. From November to the end of Easter winter sports, tournaments, contests and congresses prevail here where the reindeer still draws the pleasure and the service sleigh to the sweet jangle of merry harness bells.

The peak of the Norseman's winter sports is the Annual International Winter Sports Meet, held late in February and early in March. It ends with an event known to winter sportsmen and women throughout the fashionable world—the famous Holmen-Kollen Meet, at which contests are held in every branch of organized winter sports.

This year the Eleventh Congress of the International Skiing Federation will be held in Oslo during the International Sports Week. Travelers and distinguished contestants from many parts of Europe, with a goodly group of snow and ice champions from the United States and Canada, attend this Congress and the Holmen-Kollen Championship Meet. After this event the Norwegian National Skiing Championship Contests are held at Trondhjem—March 6th and 9th.

The people of Norway and Sweden manifest great pride in their winter sports; in the championships they win against other countries and in the fact that their snow and ice season continues six weeks after the Swiss and Canadian seasons have closed.

Finally, let us add, that Oslo is the home of that superlatively accomplished figure skater, Sonja Henie, champion of the world, whose marvelous ice art many Americans will

(Continued on page 97)

Curling, skating and hockey rink in the Bernese Alps, Switzerland, scene of many winter sports. Courtesy Swiss Federal Railways

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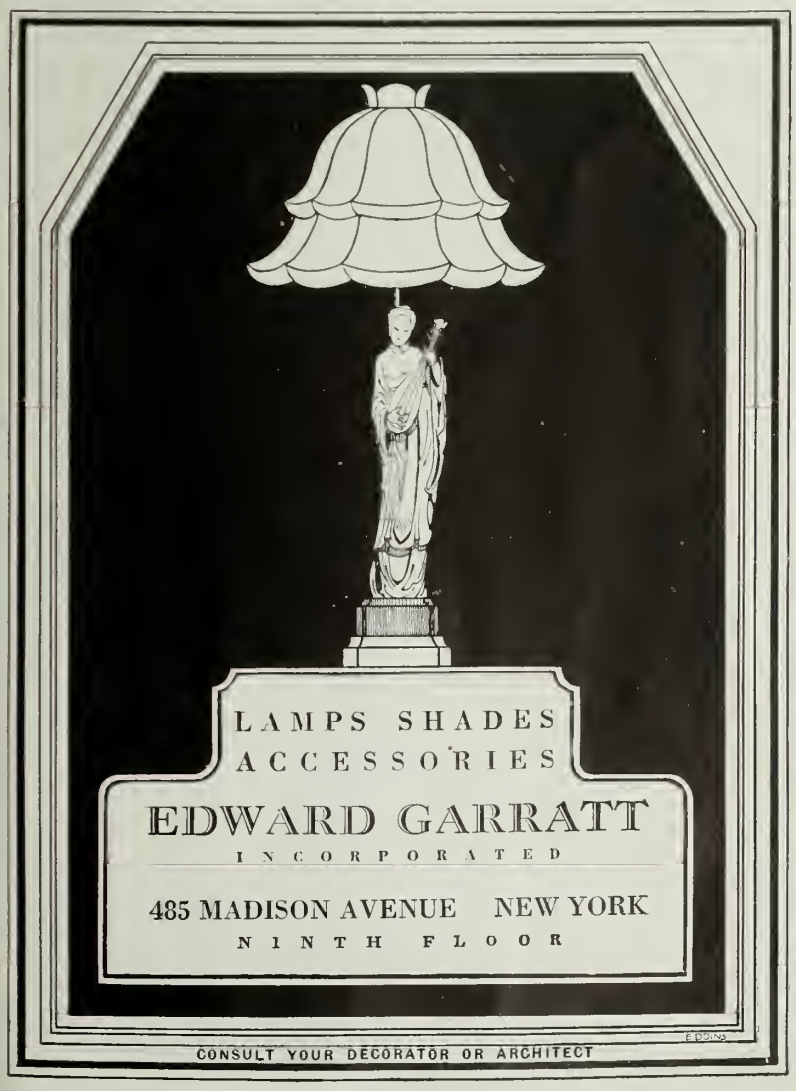

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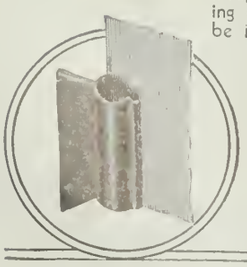

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A SECTION through guide showing lug in selvedge of screen wire which prevents sagging. A "non-sagging" feature found only in Rolscreens. Fully Guaranteed.

Broadway To Date

(Continued from page 55)

Beatrice Lillie, a Warner Brothers star, now showing over the country in "The Show of Shows"

uted to the beauty of this play. Rouben Mamoulian directed faultlessly. Alice Brady as Sophie touched her part with the chrism of spiritual pathos. Frank Conroy as Courvoisier, great scientist and humanist of the Revolution, acted with superb dignity, seeking death as the only worthy thing for a real man to do before the sewer-rats of Robespierre. Otto Kruger as the lover was sometimes over-intense.

There are fifteen minutes preceding the second curtain, a scene in which Lazare Carnot comes from Robespierre to shake Jérôme in his opposition to the Monster. Claude Rains as Carnot does the most magnificently convincing and revealing bit of acting, enacted in the shadows, that I ever remember seeing in the same space of time. Rains is tremendous. Rolland and Chekhov: Take your bath of Beauty at the Guild and the Civic Repertory.

George Arliss in "Disraeli" showing at the Central Theatre. Three sketches on this page by William Auerbach Levy

"THE LIVING CORPSE."

Tolstoy's life was a colossal battle between the Senses and the Spirit. He was such a sense-sot in his earlier years that satiety, when it gripped him, swung him to the other extreme. He became a hater of life, a platonic pervert, a giant that smelled bad odors in the healthiest and most normal of our needs. He was like a drunkard who awakes in the morning cursing Bacchus. In his case, he cursed Venus, spat on the gorgeous vision of the naked Aphrodite, and even so mutilated his sensibilities that he declared that peasant art was the only art.

Nevertheless, Tolstoy was a great artist. Few men ever saw what he saw more clearly and penetratingly, and few men have ever written who had a more vigorously developed dramatic sense—especially when he was not writing drama.

The Civic Repertory's production of "The Living Corpse," by Tolstoy, in itself deserves high praise, for I notice that Miss Le Gallienne does not swerve from her purpose of giving her public the finest and best plays regardless of the box office and the Yahoos of Broadway. Every resource of the Fourteenth street organization had been brought to bear for this play; but the result must be set down as somewhat heavy and slow-footed, with, however, bits here and there that were worth recalling after leaving the theatre—among them, Miss Le Gallienne's brilliant few minutes as Anna Karenina, Egon Brecher's portrait of a drunken "genius," the singing of the Russian choir, the picture of abject despair of Ben-Ami just before he shoots himself, the at all times moon-smitten beauty of Josephine Hutchinson as the wife of Fedya, and the fine work of Alma Kruger as her mother.

Fedya as played by Ben-Ami was a great disappointment to those who admired his fine work as Trigorin in "The Sea Gull." He is too self-conscious, too studied, too theatrical. He takes Ben-Ami more seriously than he does the part of a drunken platonic idealist, which will, I fear, result in the triumph of ego over art, which is what happened to the gifted Mansfield. It is only, as I said, at the moment of death that he seems to grasp the fact that he is portraying another character.

"MICHAEL AND MARY."

Mr. Milne in his new play, "Michael and Mary," which Charles Hopkins put on as world premier, has not repeated his perfect workmanship and sustained thrill of "A Perfect Alibi." In fact, Mr. Milne, who is a fine playmaker, a sometimes

(Continued on page 98)

John Barrymore, starring in the Warner Brothers' production of "General Crack" now at the Warner Theatre

1880 GOLDEN ANNIVERSARY YEAR 1930

DAVEY TREE SURGERY

Reproduction from a color photograph made on the estate of Walter P. Chrysler, Great Neck, Long Island, New York, by Wilfred O. Floing

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Winter Travel

(Continued from page 94)

recall with a thrill of genuine delight.

The Germans have, in recent years, greatly intensified their interest in winter sports and developed many new fields of snow and ice activities which equal those of any other European region. With characteristic thoroughness and enthusiasm they have made the most elaborate use of the art of photography for the purpose of exploiting German winter sports in all parts of the country. To view but a small number of them inspires vital natures to be off for the fantastic snow-scenes of the Bavarian Alps.

The Germans are fond of winter carnivals. This form of festivity prevails in all parts of the country from December to the end of March. Numerous, also, are the winter sport championship contests in skiing, bobsledding, tobogganing, ice-sailing and skating.

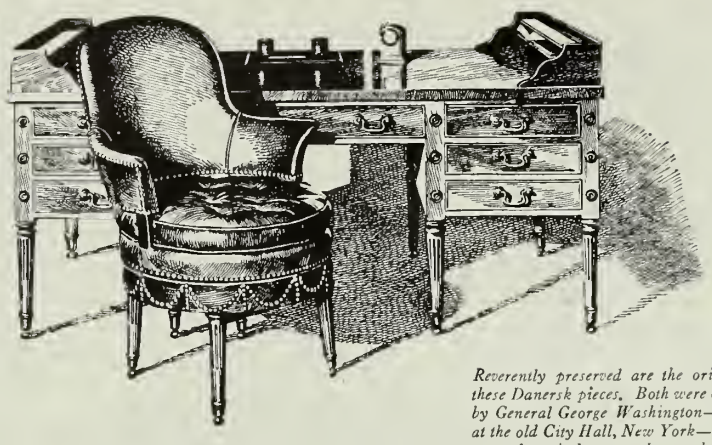
The bobsleigh is a particularly favored German sport equipment—many groups and organized winter sport societies devoting practically all their activities to its use and perfection. In January and February of this year thirteen bobsleigh championships were scheduled for decision. The Wander Trophy of the German Bob Association was competed for at Friedrichroda, in Thuringia, on January 5th; winter carnivals were opened on the 6th at Bonn, Cologne, Dusseldorf, Karlsruhe, Koblenz, Mainz and Munich.

Each year winter sports are lively social features at Krummhuebel in Silesia; at Geising in the Erzgebirge; at Schierke in the Harz Mountains; in Sauerland, the Bavarian Alps, Black Forest; and in East Prussia where the iceboat sailing championships are annually decided.

In Czecho-Slovakia, and particularly in the Tatra Mountains, the conifers and deciduous trees are often literally upholstered in snow, assuming the most grotesque and uncanny shapes imaginable. We have been out in Slovakian hills on a winter's night after a long fall of wet snow and thought we were mooching around among hell's most sepulchral demons—so weird, so ghostly, so fascinatingly terrifying were these snow spectres of Slovakia. One of these nightmarean views illustrates this article.

Ice caves, glowing, blue-shadowed grottos and gorges, gleaming snow plains stretching miles away; jumbled hills and swailing valleys, white and lavender and palest gold in their glorious iridescence—these are the winter pictures which hang like crystal tapestries on the walls of a traveler's memory in the land of the Scot, the Swiss, French, German, Pole, Slovak, Norse and Italian winter sport *habitués*.

That there should be such thrilling winters in lands of beguiling summer loveliness, is the good fortune of year-round travelers. Americans have been somewhat addicted to purely summer travel—unmindful of the infinite pleasure of winter's thrills on home and foreign snow trails. Our camp-trained and hardy boys and girls will presently correct American travel habits by extending their rambles and foreign travels through the cool, colorful, spice-laden autumn; the robust tang and tingle of the festive winter; and the soft caress of tender spring—seasons all of eager, joyous travels throughout the interesting places of the old and the new world.



Reverently preserved are the originals of these Danersk pieces. Both were once used by General George Washington—the desk at the old City Hall, New York—the chair, an early swivel type and remarkably comfortable, at Mount Vernon.

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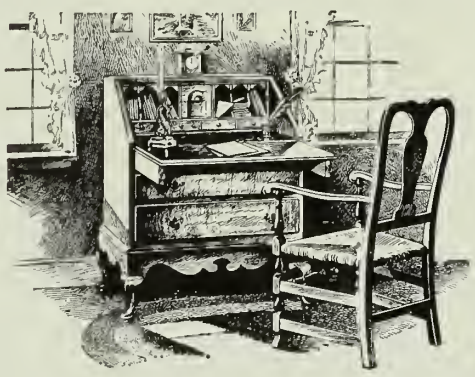
You are certain of authenticity in Danersk Furniture. First, on the score of workmanship in choice wood staunchly joined by hand. And second, on the score of undeviating loyalty to the designs established by the great furniture builders of other days. Priceless furniture reverently guarded in museum and shrine—as the Washington desk and chair illustrated on this page—are studied by our experts until the Danersk replicas are brought to the same thoroughbred lineage.



The charming "literary" manners of the England of Pope, Steele and Addison are associated with this Coburn slant top desk. It is made of maple and curly sycamore, with hand chamfered edges, and many other interesting details. Four hours of patient labor were required to weave in continuous strand the rush seat for the accompanying fiddle-back chair.

Danersk has thoughtfully adapted from cabinets and chairs of the Federal era, the Sudbury bed and table here shown. They are made of choicest Cuban and San Domingo mahogany, delicately carved and exquisitely inlaid. Such Danersk pieces combine old-time beauty and modern comfort in bedroom furniture.

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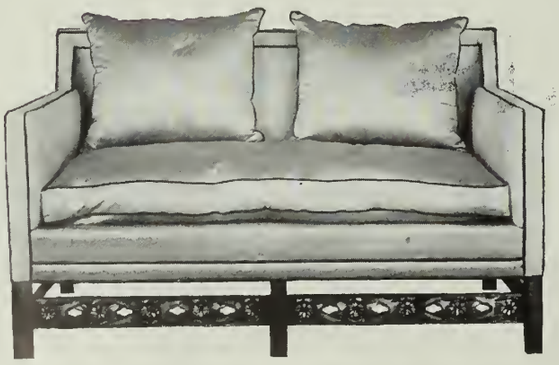

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Broadway To Date

(Continued from page 96)

Alan Willey, Edith Barrett and Henry Hull in A. A. Milne's play, "Michael and Mary," at the Charles Hopkins Theatre

delightful salesman of old-fashioned sentiment and who has a sense of humor that always regales me, distinctly falls down so hard in this play in the third act that he has, for me at least, ruined an original and fascinating prologue, first and second acts.

Michael meets Mary in the British Museum. He is a writer; she is about to go the river—deserted by a husband. They marry finally, knowing it is bigamy. Thirteen years after, when they have a child and all is serene financially, the first husband turns up, tries to blackmail Michael, and falls dead of heart disease in their apartment. The cleverness and ingenuity of Milne are here displayed in the breathless attempt of Michael and Mary to manufacture a story while the police are on the way, for both murder and bigamy charges stare them in the face. The curtain goes down on the second act leaving us in a palpitating and gasping state of suspense and goes up on the third act—ten years later! The last act is a pathetic and tiresome attempt to revive interest in a flop. Henry Hull, slightly improved in his epileptic acting, was Michael, and Edith Barrett was a good and spiritual thing as Mary. Harry Beresford was a good London bobby.

"FIFTY MILLION FRENCHMEN."

All the brains, taste, beauty and invention in America have gone into the making of musical comedies. There never was a time within my recollection when the drama had so little to recommend it—when there was so much on Broadway that masked itself in the name of plays that are the product of senility, infantility and paretic sensibilities. Dionysus, which Sheldon Cheney says is the father of drama, is now in Tin-Pan Alley.

This is because our real talent seems to have gone into "Sweet Adeline," "Sons o' Guns," "New Moon" and other such really entertaining morsels. And the best, wittiest, snappiest of these scintillating shows is certainly E. Ray Goetz's "Fifty Million Frenchmen," with realistic scenery by Norman Bel-Geddes, aided and abetted by Herbert Fields' and Cole Porter's book and lyrics.

This comedy moves, lives and projects itself right into your laughtank, makes you thirsty for Paris and tickles every rib of joy with the wand of Gallic innuendo. It is a fantasia of the cafés, the bars, the bookstalls, the Boulevards, the racetracks, the "châteaux" and the Halls, in which a bunch of Americans from the Bible Belt try to find our lost liberties. Genevieve Tobin, Betty Compton and William Gaxton are the leaders in this merriest of all shows on Broadway. Mr. Cheney's Dionysus has really come to town in "Fifty Million Frenchmen"!

"BITTER SWEET."

Noel Coward is a clever fellow. But cleverness is, after all, a trick. It is far removed from genius, and even from talent of a high order.

Now, in writing, producing and composing the music for "Bitter Sweet," which the Messrs. Ziegfeld, Selwyn and Cochran have put on, Mr. Coward overshot himself, for he has only produced half of a good story, half of a good score, and has not even half of a good cast. The story purports to be told by the Marchioness of Shane to her granddaughter, who has fallen in love with the leader of a jazz band. The story goes back to Vienna many years before and shows us the adventures of the Marchioness, who has also eloped with a musician. The moral is: girly, marry title and a bank account if you want to be unhappy but well-kept.

But it was a pleasure to listen to the voice of Evelyn Laye as both the Marchioness and Sarah Millick. Her voice is full and her notes come out without effort. As for the music, it seems to have been manufactured in Schrafft's cellar. If you are sweet-toothed, you'll like it.

"SALT WATER."

Dan Jarrett is the author and Clean John Golden the producer of a play that crackles with a good deal of wit and satire and that provides the snappy personality of Frank Craven with a part that fits him as perfectly as

(Continued on page 103)

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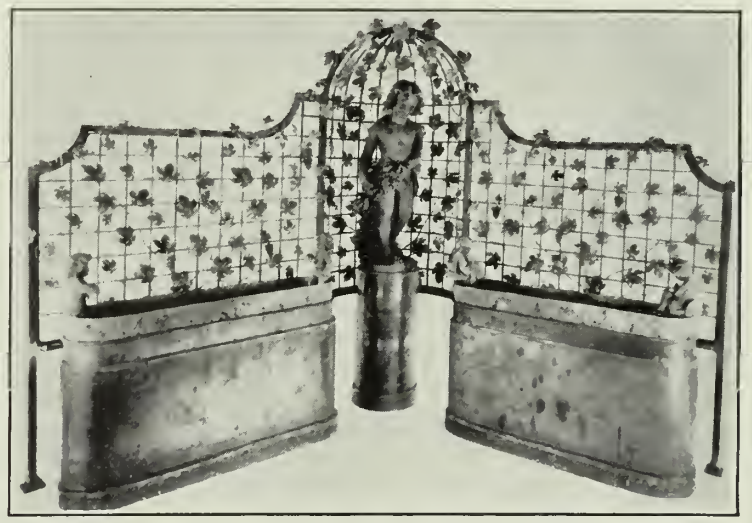

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The Norman Manor in the Mid-West

(Continued from page 58)

A graceful spiral stairway leads to the upper floor of the house entrance. Two splendid pointed arches, one as the frame work of a fine old Gothic door

whether one sees only the exterior, with its harmony of planting and architectural detail, or wanders through the many interesting rooms of the interior.

It may be a beguiling litch gate leading to the service court that suddenly comes to view, or a typically French tool house of rugged stone with, high up under the eaves, a row of quaint pigeon holes. Again it is a rustic canopied wall fountain where a grotesque stone masque spews water into a very ancient and highly ornamental lead basin below, that distracts the attention.

The surprise may come from the mediæval timbering in the arch of an open shed, or it may well be inspired by the English hurdle fence,

(Continued on page 102)

The radiators throughout the house, as in this hall, are covered by ornamental iron grilles of decorative design

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The Norman Manor in the Mid West

(Continued from page 100)

naïvely reminiscent of our own early rail fence, that surrounds the property or the one of French palings enclosing the service court. These are but a few of the alluring details that lend this winsome house its marked individuality and personal charm.

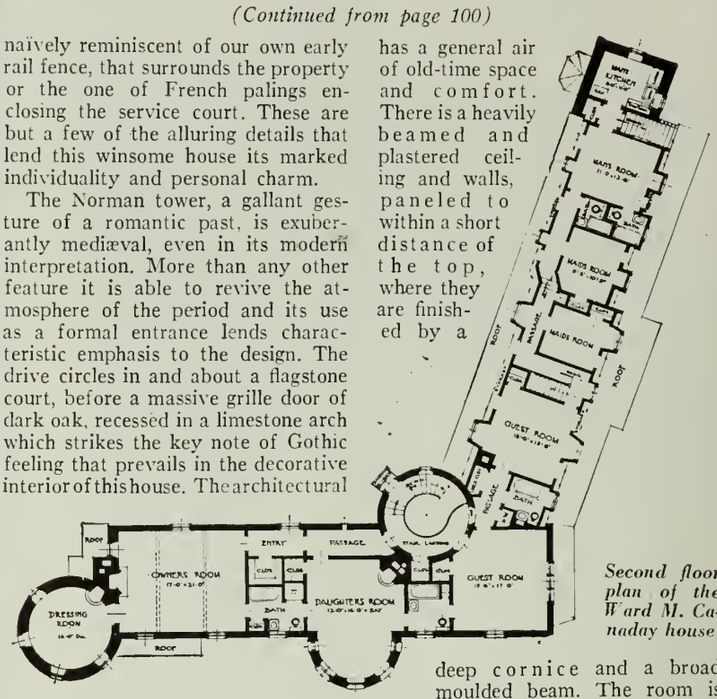
The Norman tower, a gallant gesture of a romantic past, is exuberantly mediæval, even in its modern interpretation. More than any other feature it is able to revive the atmosphere of the period and its use as a formal entrance lends characteristic emphasis to the design. The drive circles in and about a flagstone court, before a massive grille door of dark oak, recessed in a limestone arch which strikes the key note of Gothic feeling that prevails in the decorative interior of this house. The architectural effects obtained within the circular walls of the Norman tower are strong and direct, yet the intriguing glimpses of rich boisseries and mellow furnishings in the rooms beyond, framed by the lancet arches, are first to invite attention. But further exploration of this enchanted region must await a close inspection of the hall. A graceful spiral stairway of easy gradient rises to the upper hall where the balustrade, with its delicately designed balusters and small hand rail forms a complete circle about the stairway well.

Inspiring too, is the cantilever construction of the balcony, supported on heavy brackets, to strengthen the second floor landing. Even the utilitarian radiators become highly decorative accessories when masked, as they are, by ornamental iron grilles, one of which is surmounted by two sculptured figures of mediæval prophets whose venerable mien is in entire accord with their surroundings.

Some good old Tudor furniture ranged against the soft textured walls, painted and waxed to simulate the age-old setting of the early French manors, serves to emphasize the fact that the decorative scheme of the entire interior is early English. Worthy of special notice too, are the very splendid Gothic doors leading to the various rooms, that came from an old English manor near the Welsh border where the owners obtained much of the valuable woodwork which has been used in the house.

In the oak timbered living room, reached by a gallery from the hall is a wealth of English Gothic panelling. Tudor in character, the room is rich in color harmony and soft lighting effects from the diamond paned casements on one side and the charming bay of octagonal glass panes on the other.

Of great width and depth, the room has a general air of old-time space and comfort. There is a heavily beamed and plastered ceiling and walls, paneled to within a short distance of the top, where they are finished by a deep cornice and a broad moulded beam. The room is relieved at one end by a rare Gothic tapestry and a Tudor fireplace at the other.

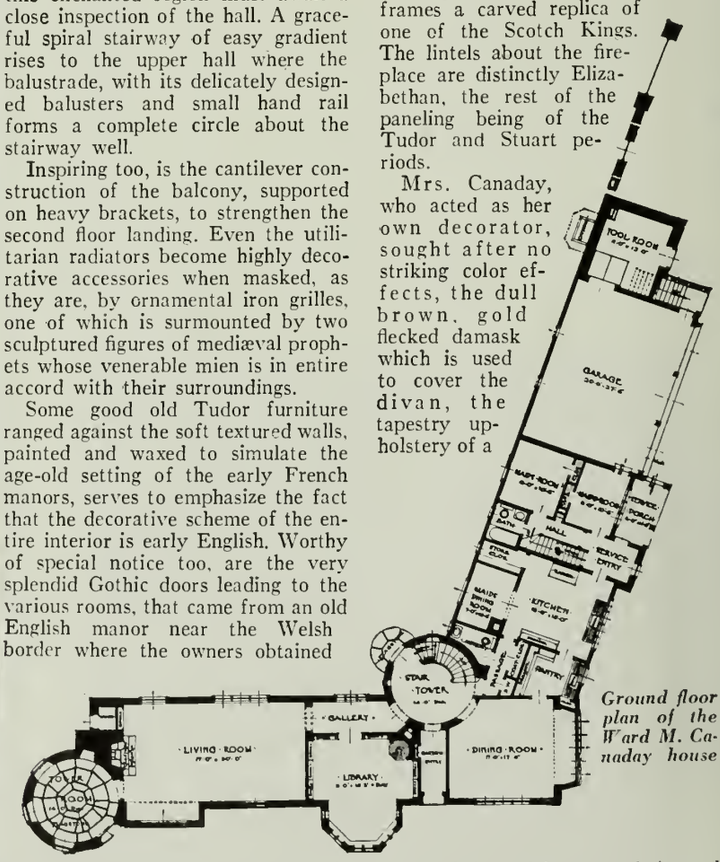


Second floor plan of the Ward M. Canaday house

Early Gothic craftsmanship in its most eloquent expression appears in the chimney breast, faced with exquisite boisserie in the form of arcaded panels of oak, each of which frames a carved replica of one of the Scotch Kings. The lintels about the fireplace are distinctly Elizabethan, the rest of the paneling being of the Tudor and Stuart periods.

Mrs. Canaday, who acted as her own decorator, sought after no striking color effects, the dull brown, gold flecked damask which is used to cover the divan, the tapestry upholstery of a lovely Chippendale arm chair and needlepoint used elsewhere simply repeating the tones of the tapestry or the color notes in the Ferraghan rug on the floor.

Three of the library walls, occupying the lower part of the octagonal tower, are sheathed with recessed book shelves of dusky oak. The round arched casement windows give the room an architectural flavor, an effect heightened by a piquant corner fire-



Ground floor plan of the Ward M. Canaday house

(Continued on page 103)

Broadway To Date

(Continued from page 98)

water fits in the bed of the ocean.

It is all good, homely, fireside stuff, without plot, without much rhyme or reason, but which, nevertheless, tickles and delights. There are things about hats, laundry bills, butchers, mothers-in-law, buying a local ferry, and what-not. Nothing much that you want to remember when you get out, but something—maybe it's Frank Craven—that certainly keeps you laughingly forgetful while you are there. I did not mind some of the old jokes—it's the way they are told.

There is a splendid cast. Edythe Elliott as the wife of John Horner (Frank Craven) is excellent. Others who hit high were Una Merkel, Claude Cooper and James C. Lane. They helped along an old home evening. How Pure you feel after Mr. Golden's play!

"RED RUST."

The dish that Nicolai Lenin handed Russia has made the Russians sick unto death. To blueprint Kingdom Come on paper and to try to bring it about with flesh and blood is quite another thing. Russia is today in the grip of the insane idea that the "meek" and the "lowly" ought to inherit the earth.

And, astounding to relate, that is what the intellectuals of Russia are beginning to see! In this extraordinarily interesting and vital play, "Red Rust," written by two Russians, played in Russia and produced here by the Theatre Guild Studio, the whole Russian muddle is drastically satirized. Here are all the verbal drivel about "bourgeois civilization," "middle-class morality" and "capitalistic brutality," all the infantile ideas about the millennium, sex-freedom, God, etc., brought into the sunlight of mockery and slaughtered unmercifully by these two sons of the Revolution, the authors. Nothing could more completely prove that the whole Bolshevistic scheme is going to pot than the fact that this play is allowed in Russia. Russia is already beginning to laugh at herself!

With a background of Lenin's tomb (this nauseous Tomb-Cult throughout the world!) and the Kremlin, a story unfolds around a "comrade," a cringing, blustering liar, and finally murderer, played splendidly by Herbert J. Biberman. In fact, it is one of the best acted plays in town, and certainly the most original and fascinating as a document on the great tragi-comedy of two centuries—the Russian Revolution. The authors, Kerchon and Ouspensky, are two Russians—a miracle!—who have extroverted themselves and their ideals in bitter mockery.

THE DENISHAWNS.

The Fountain of Eternal Youth must be the Dance. Time seems to batter in vain against the art of Ruth St. Denis and Ted Shawn. When did I first see them? I've forgotten. And when I appear where the great god Dionysus reigns beyond the pursuit of Volstead and income tax, I'm sure I shall see, greeting me in those delectable regions, Ruth and Ted doing the "Cosmic Dance of Siva" and "White Jade."

These two artists opened an engagement at the Forrest Theatre lately giving us a rich repertoire of their best, including Miss St. Denis' great creation, "Bas-Relief Figure from Angkor-Vat," and the Nautch dance from "Bakawali" and "Serimpi." "Josephine" and "Hippolyte" was, as usual, done by both dancers.

The Norman Manor in the Mid West

(Continued from page 102)

place having a Tudor stone fireplace and a quaint semicircular brick hearth. The frank and naïve simplicity of the English Gothic ceiling of moulded ribs in geometrical design is another beguiling asset. A rose colored Bidjar rug enlivens the bookish sombreness of the interior.

In the dining room, the sunlight filters through diamond paned casements and accentuates the elusive color of the plaster walls, which are glazed in several tones of red, rubbed down with gold. Here Mrs. Canaday broke away from the Tudor influence to enable her to make use of a Hepplewhite dining set of old mahogany of which she is inordinately fond. A blue brocade, used in the hangings, is used to cover the chair seats. The floor rugs are Chinese in typical blue and gold.

The upper floor given over to family use has the distinctive character of the formal rooms below. Fine Gothic or Renaissance tapestries hang on the wall and colorful Eastern rugs lie on the floor. A bit of historical and romantic interest clings to the chasuble hanging over the balustrade for the name—Charité de Beaumont—emblazoned on the vestment in gold thread and gay color is that of an order that dates back to the time of St. Nicholas of Bari in the early 17th Century.

Savoring strongly of the mediæval is the masters' suite above the living room, which, open to the peak with the rafters and trussed construction visible, gives it an air of mystery as of some ancient Norman interior.

In sympathetic feeling with the simplicity of the house, the landscape effects are of an intimate, friendly sort, and though the original plan of the landscape architects is yet to be carried out in its entirety, the work already done indicates its general character. The broad terrace across the southerly side of the house, overlooking the garden, has ornamental stone jars and huge pots of flowering shrubs along the ledge and the interstices of the pavement flagging are strewn with alpine plants and seedums.

It is the very natural beauty of the wall fountain on the lower level, however, that is the most compelling feature of the landscaping. From a common center, circular flights of native stone steps, roughly laid up with considerable mortar, lead to right and left from the terrace and meet in a semi-circle about the deep pool. Against a picturesque stone wall, high up under drooping vines that fall over the ledge is a fantastic sculptured head that spills water into the basin some ten feet below. About the edge of the pool grow gay flowers and aquatic plants. Further afield is the flower garden, to become in the spring an even lovelier factor in tying house and the grounds around it together in a friendly embrace.

Photograph by Lucy Lamar *Sculpture by Gleb Derujinsky*

There is a striking blend of the modernistic with "the great shapes of the antique times" in this Diana. It has dash, vigour and amazing grace of line and curve, with the very essence of the Artemis dream—forest, hound, stag and far horizon—The splendid crescent glowing out of the mist of antiquity to light the present age with verve, charm and fancy

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Architecture Shows Mastery of Materials

(Continued from page 50)

mixed through with antique rusty-brown hues. The slate is laid in courses, somewhat irregularly, and has a slightly wavy effect of sagging at the ridges. But this waving is not overdone, it will be noticed. Other materials used are the steel casement window sash and frames, and the copper leaders and gutters.

Indoors, the house has the same informal and homelike appearance as the exterior. The plan is spacious and interesting, and, in the arrangements, unusual pains are evident, to secure every possible comfort and convenience, for both owner and service.

Passing through the entrance door, one finds a small storm vestibule before stepping into the main entrance hall. This hall is really a large, capacious room, made cheerful with big windows on one side. It is finished with sand-surfaced plaster walls, limestone trim, and heather-brown tile floor. Straight ahead one sees the living room, a couple of steps down from the entrance hall. A Jacobean carved oak stairs occupies the left side of the entrance hall, and one passes under it, through a plaster arch, into a short corridor, and past a gun room, into the library. Opening off the right is the dining room. Interesting features of this ground floor arrangement are complete coatroom facilities for men and women, and a cocktail room.

Generally, the interior on the first floor, has sand-finished golden-buff plaster walls, oak woodwork and oak plank floors. The limestone trim of the windows shows inside, in the living room, library and hall. Generally, the radiators are enclosed with specially designed coverings to appear like furniture. The living room has been given a good height, obtained by dropping the floor and raising the ceiling below and above, respectively, the floor and ceiling levels of the other ground floor rooms. The large fireplace is set in an inglenook, with an oak beam over it, in such a way that it forms a shallow alcove in the room. Great pains have been taken with the gun room equipment, which consists chiefly of specially designed gun rack and counter balanced drawers for ammunition, etc.

In the library, the walls are panelled in oak and are lined with books, the oak stained a soft brown gray like the rest of the house. The fireplace is set into the panelling, practically forming part of it. A distinguished room, indeed, is the dining room—panelled almost the full height of the walls with small beautifully carved linenfold panelling, old panelling brought from England. The plaster ceiling is decorated with a rich flat geometric strop-work pattern. A large window looks toward the south, and, opening off another side, and located on one corner of the main portion of the house, is a breakfast porch, with tile floor. The service wing is correspondingly complete—consisting mainly of kitchen, pantry, butler's room, service hall, all on the first floor and servants' rooms in the remainder, with every convenience and efficiency of equipment.

The second floor hall opens wide, squarish and high, up into the roof, is decorated with oak trusses overhead, and gets a flood of daylight through big windows. The owner's suite is most complete—the large bedroom over the living room, jutting out into the garden, soaring high into the roof, and presenting a strong individual character, reminiscent of Spain, with the big, hooded fireplace, tile decorations and old rose-colored sand-finished plaster walls. Mrs. Thorne's bathroom is unusual, having a tub that is sunk low in a mirror-lined alcove—practical and a good architectural arrangement.

Glass Ornaments

(Continued from page 90)

rays reflected from the candle light.

Gradually the scope in which these figures enter into decoration is widening and they are being adapted to many uses which bring them under the category of practical ornaments. Fierce looking bulldogs as well as docile cats are now being made of solid glass in different colors and used as door stops. These are beautifully modeled and are the work of our native American factories who have, of late, begun to produce many excellent examples of these ornaments.

Numerous other animal forms have been adapted to various purposes; elephants, turtles, frogs and dogs being made so that the head or part of the back serves as a lid, the bodies being used to hold bath salts, cigarettes, tobacco or as powder boxes. The glass being exceptionally colorful and the figures finely modeled, these robust members of the "menageries" are as ornamental as the more delicate pieces, though the latter are preferable for use as table decoration.

Among the various bird figures with household glass that have known a revival of late are the forms of ducks and swans which are appearing as parts of liqueur sets.

Other glass animals and birds which have become part of the dinner table are the charming little owls, robins, seated cats and dogs and other forms that are used as salt and pepper holders. These are obtainable in sets of varying numbers so that a pair may be placed at each corner and in other parts of the table. They are a never-ending source of delight to children and are therefore commonly employed at children's parties.

Thomas Chippendale

(Continued from page 47)

seems to be no restriction as to the number of shapes Chippendale adopted and used with his fretwork.

Then there is that period in his career when he seems to have devoted himself to the Oriental forms in the fullest sense; and with designs of this type he may and did give free rein to that Chinese inspiration which appears to have wholly possessed him. Then it was he bethought himself of those bizarre pieces which have remained as he left them—just a drawing on paper. But there are numerous other wall pieces in his Chinese taste which reflect his normal delicacy.

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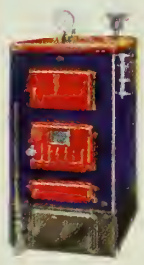

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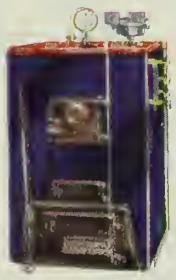

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Among the New Books

(Continued from page 59)

going on behind the scenes in the founding and development of the republic, the evidence in the Henry Ward Beecher case when the eminent divine was charged with adultery, and other priceless bits, some grave, some comical, some beautiful and some ironic,—and all first hand information, from the participants themselves. Every library of any pretensions should have a copy of this book.

"HUDSON RIVER BRACKETED"

Mrs. Edith Wharton has not been in this country for many years, except for a brief visit a few years ago to accept an honorary degree at Yale. In her retreat on the outskirts of Paris, however, she manages to keep informed somehow about the details of living among the comfortably situated upper middle-class families of America. She knows what such people talk about, in what sort of houses they live, what their interests are, and how they amuse themselves. She has displayed this knowledge in her new novel, *Hudson River Bracketed*. This really terrible title is a designation of a type of architecture for homes which made the landscape along the Hudson hideous several generations ago—the houses with Gothic turrets ornamented with jig-saw scroll work. The novel, however, is about a young writer from the Middle West who wishes vaguely to become a novelist but cannot adjust himself to the life he finds about him nor bring his vision of that life into any proper focus. He is a dawdler, further handicapped by an invalid wife. He finally turns to the commercial pursuit of writing publicity as a means of using his talents in some effective way. This compromise with his inner yearning to create something that has beauty and substance results in further tragedy to his inner being.

"DREISERANA"

The true history of the "suppression" of Theodore Dreiser's first book, *Sister Carrie*, has at last been ferreted out by Vrest Orton and published in a small volume called *Dreiserana*. Mr. Orton's book is intended to supplement Edward D. McDonald's excellent *Theodore Dreiser: A Bibliography* and is therefore not a complete bibliography. With the McDonald work the two form as complete an inventory of Dreiser's writings, from his first newspaper and magazine contributions to the present time, as we are likely to get in some time. Taken together the two bibliographical works are indispensable to students of Dreiser and, in themselves, make admirable reading. Neither one is the usual dry, highly technical rigamarole of bibliographies but a vivacious and interesting contribution not only to a biography of Dreiser but to the history of book publishing during the past thirty years.

Dreiser himself, it appears, never knew precisely what happened to *Sister Carrie* in the offices of Doubleday, Page and Company. When I went to him for information on the subject, when I was writing my study of him for the Modern American Writers series, he related the story I have incorporated in my book. That story was that, after the book was off the press, Frank Norris, who as publisher's reader for the company had recommended its publication, sent out review copies, but before the book was released to the trade some member of the firm was seized with apprehensions about how the book would be received by the public and the printed copies of the novel were stored in the cellar and never released.

Mr. Orton pursued the matter to the very source—the old analysis-of-sales card in the store room of the present Doubleday, Doran Co. It was Mr. Frank N. Doubleday's secretary, it turns out, who dug out the old record. The record shows that 1,008 copies of *Sister Carrie* were published, of which 129 went out for review, 465 were sold, and the balance, 423 copies, were remaindered to J. F. Taylor & Co., a firm then engaged in buying unsold copies of books from publishers and selling them by house-to-house canvass. The only inference from this is that the Doubleday, Page Company made no particular effort to dispose of the book, because the review copies occasioned such an outburst of moral indignation that simple curiosity alone would easily have accounted for the sale of the whole first edition.

"THE AUTOBIOGRAPHY OF CALVIN COOLIDGE"

Biographies and memoirs continue to flood the market. Some of them are excellent and some aren't worth reading. There is a vogue for biographies; the fiction market has dropped into second place; and the publishers are making the most of it, to the extent of taking almost anything that purports to be a biography.

The Autobiography of Calvin Coolidge is really a much more interesting book than you would ever expect from the reticent New Englander. It tells very little of what occurred during his public career, not however, I believe, because of a habit of reticence but because Mr. Coolidge never knew very much about what was going on. He admits he doesn't know anything about the causes behind the Boston police strike and the way he settled it was merely by looking up the police regulations and finding that they forbade policemen to form a union. He fired the cops who were endeavoring to form a union and when he thought public safety was endangered he called out the militia to police the city. He never permitted the striking policemen to regain their jobs. In Washington, he was a mere figure head called upon from time to time to reassure the speculators for the rise in the Coolidge bull market; but on his own confession knowing very little of what was going on in international politics and behind his back in Congress and in his cabinet. He left the presidency a saddened and disillusioned man, a fact which comes through implicitly and explicitly in his words. He explains, to my satisfaction at least, that when he said he did not "choose to run" that he meant he would not run and that he had his secretary go to Kansas City and ask the delegates not to vote for him. His autobiography is made up largely of copy-book maxims on how to get along in the world, maxims he devised for his own benefit out of the experiences he had had. His has been a life of rigid self-discipline, conforming to the early Puritan

(Continued on page 106)

SIR THOMAS LAWRENCE

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Friendly Charm in California House

(Continued from page 72)

The veranda on the first floor level of the Hoyt residence, Long Beach, California, overlooking the Pacific, becomes the natural center of family life throughout most of the year

In a composition of less distinction the use of heavy split shakes might have been questioned; but here the very simple forthright lines and masses of the building make the flexible handling of the materials altogether natural and logical.

Brightly colored tiles which the Spaniard would have used only in the privacy of his patio or interior now meet a wide range of decorative requirements. Entrance doors sparkle in the bright blues, greens and yellows so characteristic of Mexican workmanship, or in the warmer Oriental tones and designs of the imported Spanish tiles. The house for Mr. John R. Stephens, by Wallace Neff, reflects a modern variation of Spanish domestic architecture, noticeable in the band of hand-made Mexican tiles framing the entrance door and in the design and placement of the living room in a wing by itself.

On the garden or patio façades, the wall surfaces of the modern California house are many times resplendent in decorative tile panels, door and window enframements and floors. Within the house the present love of high colors finds an answering note in a generous use of brightly accented tiles for panels, trim, step-risers, deep window embrasures, chimney-places —even "built-in" features, lavabos and niches. Ceilings beamed, of open-timber framing or with wooden barrel vault carry additional decorative motifs in pastel tones true to type.

The wrought iron grille and reja are employed here as in the Iberic Peninsula, though they have by no means displaced the turned wooden spindle for window grilles and balcony rails. Wrought iron gates, lanterns, stair rails, andirons, console tables and stools, lighting fixtures and furniture continue the interior atmosphere in key with Spanish precedent.

The present vogue for textures and colors in walls is strongly reflected in the modern California house; much of its character, in fact, is the result of the plasterer's art. Architect, manufacturer and artisan have evolved a wide variety of plastic finishes and these, when used with taste and restraint, have contributed fresh interest and decoration to both interior and exterior surfaces.

Such plaster finishes as sand-float, dash and pebble have gradually given way to new and sometimes stronger methods which include finger-scroll and palm finishes textures produced by the swirl of the trowel, by patting, by the use of the wire brush or dabbing with sponge or burlap. While the decorative qualities of such exterior surfaces have been accentuated by colors of a neutral rather than a pronounced shade, the interior wall finishes have been enlivened by an infinite number of treatments—leather effects produced by glazing with burnt sienna over buff grounds dappled with spots of red; tiffanied or polychrome effects in blue and gold; stipples in plain gray or in pink. Stenciled designs are in frequent use, as well as decorative tile panels of Spanish and Mexican origin—all of which break up the wall masses in a charming way.

Occasionally one discovers a California house in which the walls carefully simulate the work of the early Spaniard and the Mexican, the artistry of whose labor was in the use of their only tools—a pair of hands. With palms, fingers and thumbs they moulded the adobe walls of mission and hovel alike, softening straight lines, corners, projections and entire surfaces in a way that gave them a highly expressive—even a human—quality. Walls of this type have become a characteristic of such houses, adding as authentically to their atmosphere and feeling as tile roofs, wooden balconies, decorative tiles or wrought iron rejas.

The same exterior influences that have created so many examples of the purely California house have also permeated the design and planning of such types as the English, the Norman and the Italian. Appropriate textures, tiles and iron work are much in keeping with an atmosphere that has contributed the charm of spacious indoor and outdoor living. Particularly marked has been the development of the Spanish or California type of floor plan in houses of more remote origin, promoting a more intimate relation between house and garden and throwing the house open, if possible, to the lure of the out-of-doors.

Naturally enough, the California house is still in transition; but so long as it combines its present picturesque lines with its native adaptability to the California setting it will continue to be not only expressive of the life within it, but altogether distinctive—and charming.

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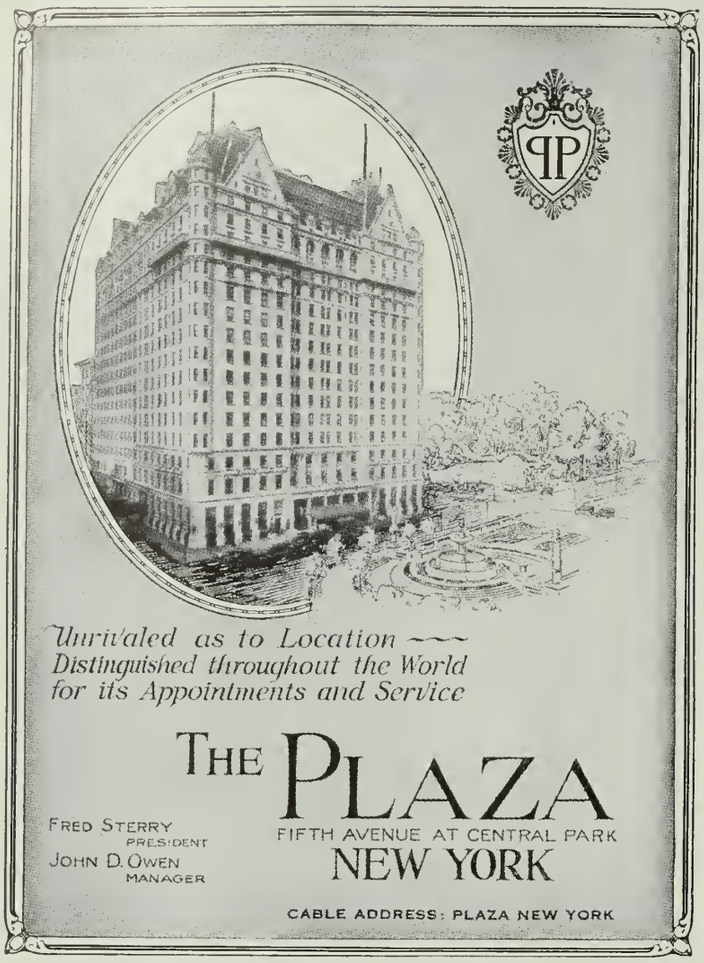

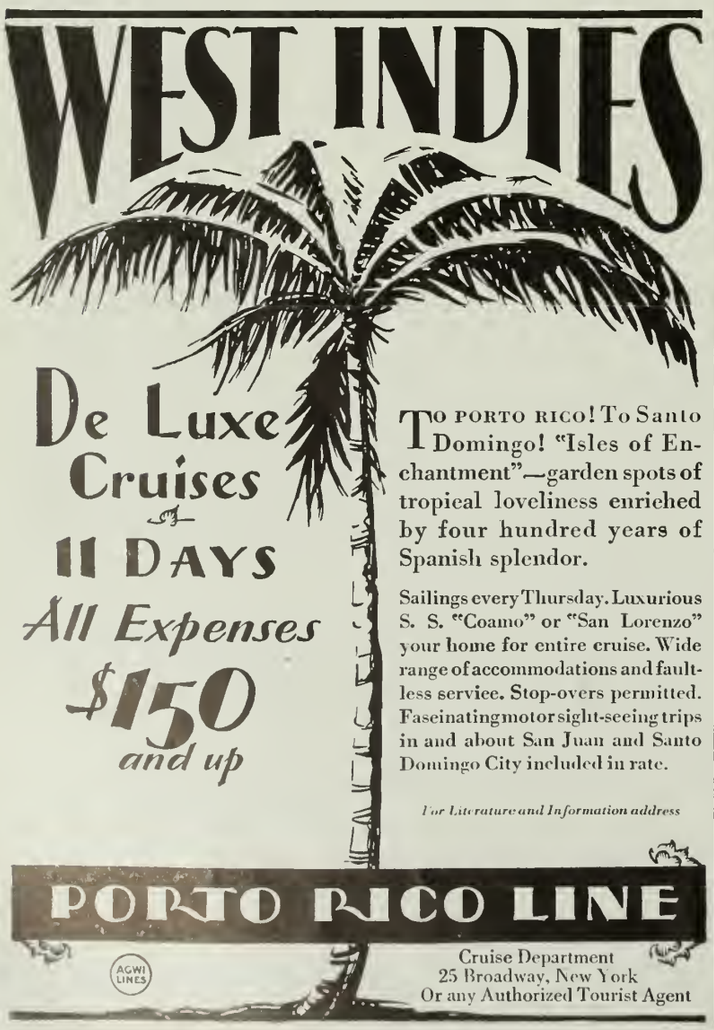

Homes of Common Brick

(Continued from page 78)

Common brick of nicely modulated color combined effectively with stone, slate, stucco and half-timber detail. Courtesy Brick Mfrs. Ass'n of New England

clinkers and lammies through the wall.

It is only fair to the material to say that white-coating is not necessary for structural reasons. Common brick masonry, unless improperly constructed of "soft brick," is not especially susceptible to moisture penetration. Authoritative tests have demonstrated that this phenomenon occurs in the mortar-joints rather than through the bricks themselves. This makes the specification of proper mortar exceedingly important. Lime mortar is not as strong as a good mixture of Portland cement, and the owner or architect would do well to see that all joints are well filled and that the mortar bed for each course is put down flat instead of troughed with a trowel.

Finally, it may be added that the discoloration of common brick masonry which sometimes results from efflorescence is not due to the brick, if these are properly selected, but rather to the use of improper mortar. The bricks themselves are chemically stable. If lime is to be used for the mortar, it should be clean and thoroughly burned. But in this respect, Portland cement is likely to give more satisfactory results—to be more on a par with the brick in beauty, permanence and all other structural qualities.

Southern European byways inspire some happy contemporary uses of brick, as this house suggests. Theodor Eigholz, architect. By courtesy of the Pittsburgh Brick Mfrs. Ass'n

Pathways in Country Estates

(Continued from page 69)

tile placed three feet below the surface will carry off a surplus of moisture, encourage the action of bacteria, and tend to bring the roots of the grass deeper into the soil. The soil should be made rich and friable for at least ten inches deep and if a hard subsoil is under the surface, it should be broken up so that water may reach the roots by capillarity.

Established grass paths should not only receive a light dusting of dried blood and bone meal in the spring, but they should be thoroughly rolled. It is not only a fine art to build a good grass path, but it is a much more difficult art to maintain it. Constant care is necessary. Never use fresh manure as a winter mulch, for you usually add a fine crop of weeds to the grass. Well rotted manure is most desirable especially the first winter. The litter should be carefully removed in the early spring and the lawn rolled. Do not apply commercial fertilizers until the grass is quite active, and then apply it sparingly. Where the varieties of grasses grown are suited to an alkaline soil, a light sprinkling of lime in the spring just before rolling is very beneficial. Pulverized sheep manure applied at the rate of ten pounds per hundred square feet is a good application to encourage growth early in the spring. Where a dressing is needed on an acid soil, a very light sprinkling of sulphate of ammonia will check the growth of many weeds and encourage the growth of the Bent and other acid-loving grasses.

The question of a permanent edge depends on the style of path selected, but one should not mix too many materials in building the path. A brick path should have a brick edging, and not be dressed with stone or concrete. A flagstone path may look very well in a garden with a border of grass 12 to 18 inches wide, or dressed stone or cement might be used. One point is certain—the edging should not show too much. It may be from one to three inches high. An edging inlaid with cobble is most unattractive.

The question of drain inlets and catch basins on steep paths to prevent the flooding and washing of the walk, should be left to the advice of an expert and not to amateur judgment.

The enchanted woodland paths or trails may be made more serviceable if from one to two inches of tanbark is spread over the ground.

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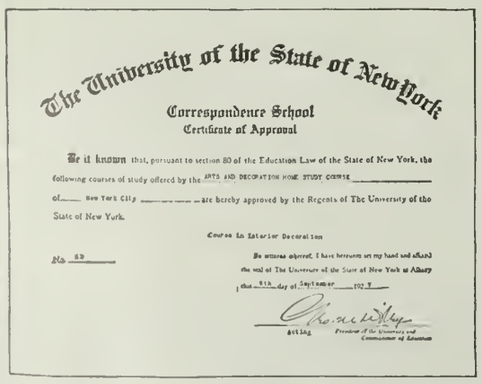

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N. 12

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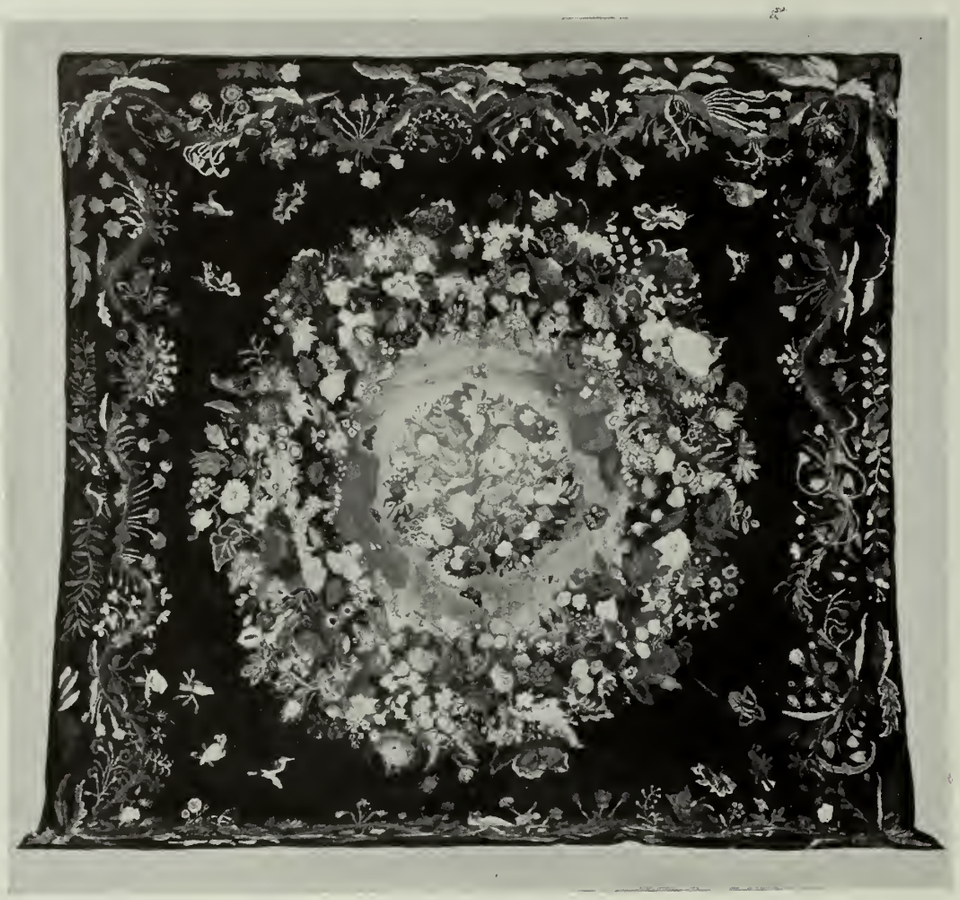

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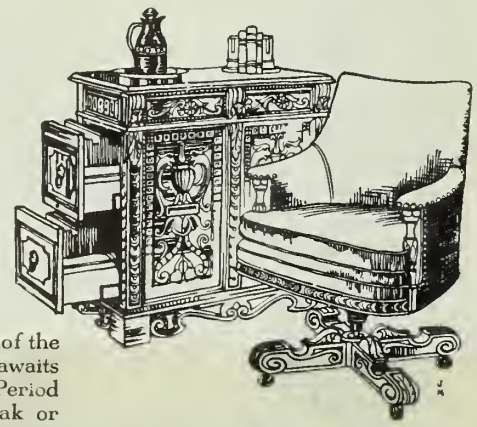

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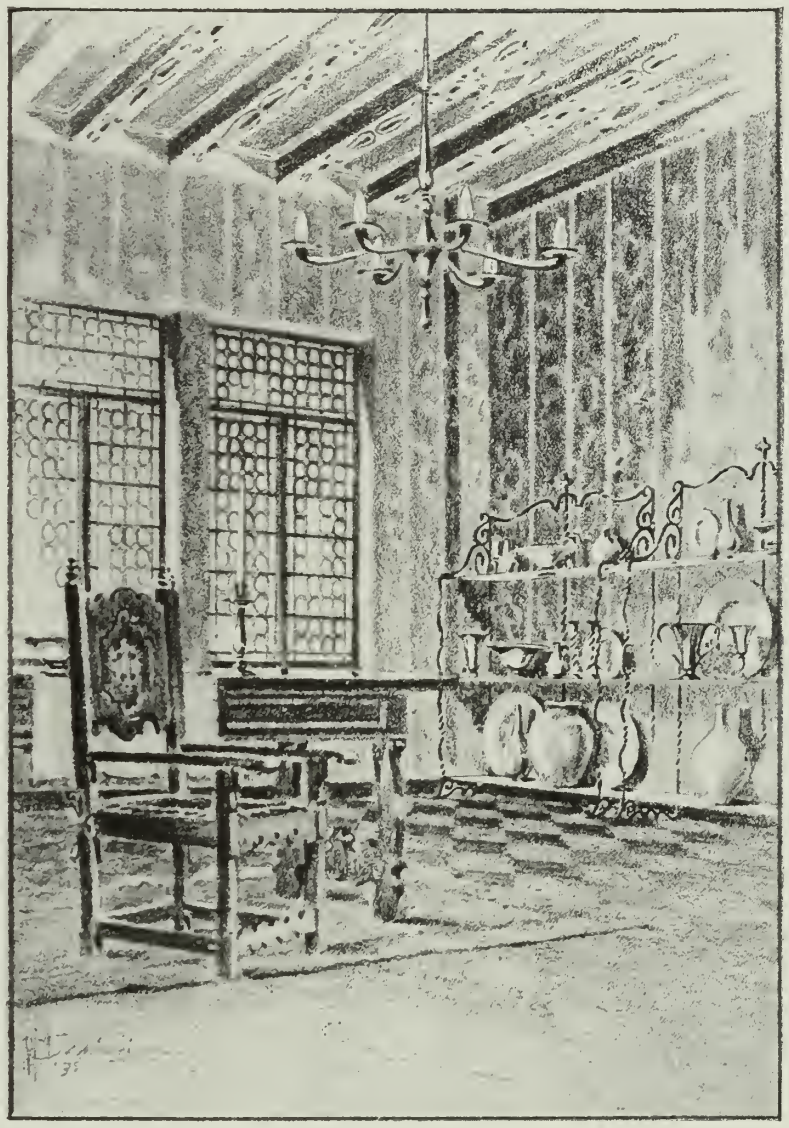

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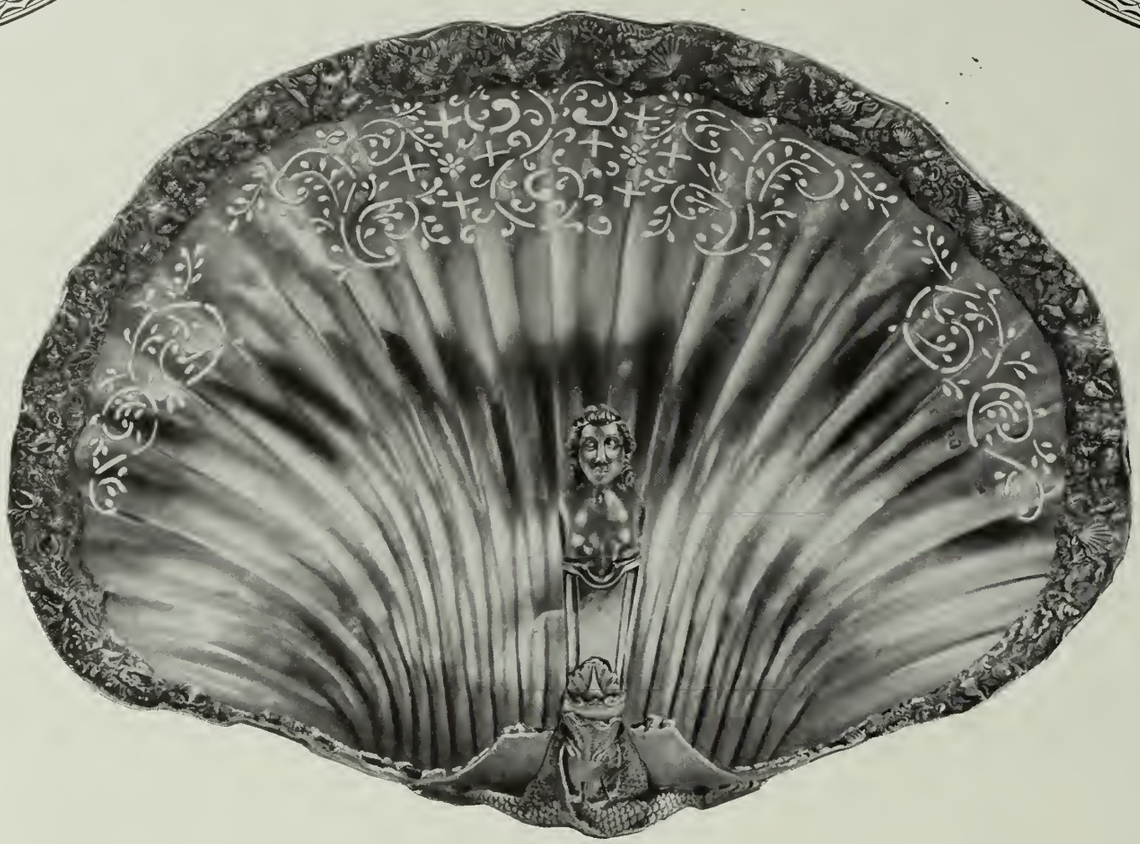

THE Georgian silversmiths were expert in the design of decorative pieces like the sweetmeat dish in the form of a shell, illustrated here. The marine motive is carried through the delicate border made up of shells and seaweed and coiled sea monsters from the base of the handle. This shell, now in the Salon of James Robinson, was made by Edith Fennel, London, in 1816.

James Robinson

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A bed of classic beauty in the tradition of Old Venice forms the central part of this bedroom set consisting of vanity, dresser, chifforobe and night stand. Singer master craftsmen have effectively used a combination of veneer and crackled lacquer to eloquently compliment a really inspired design.

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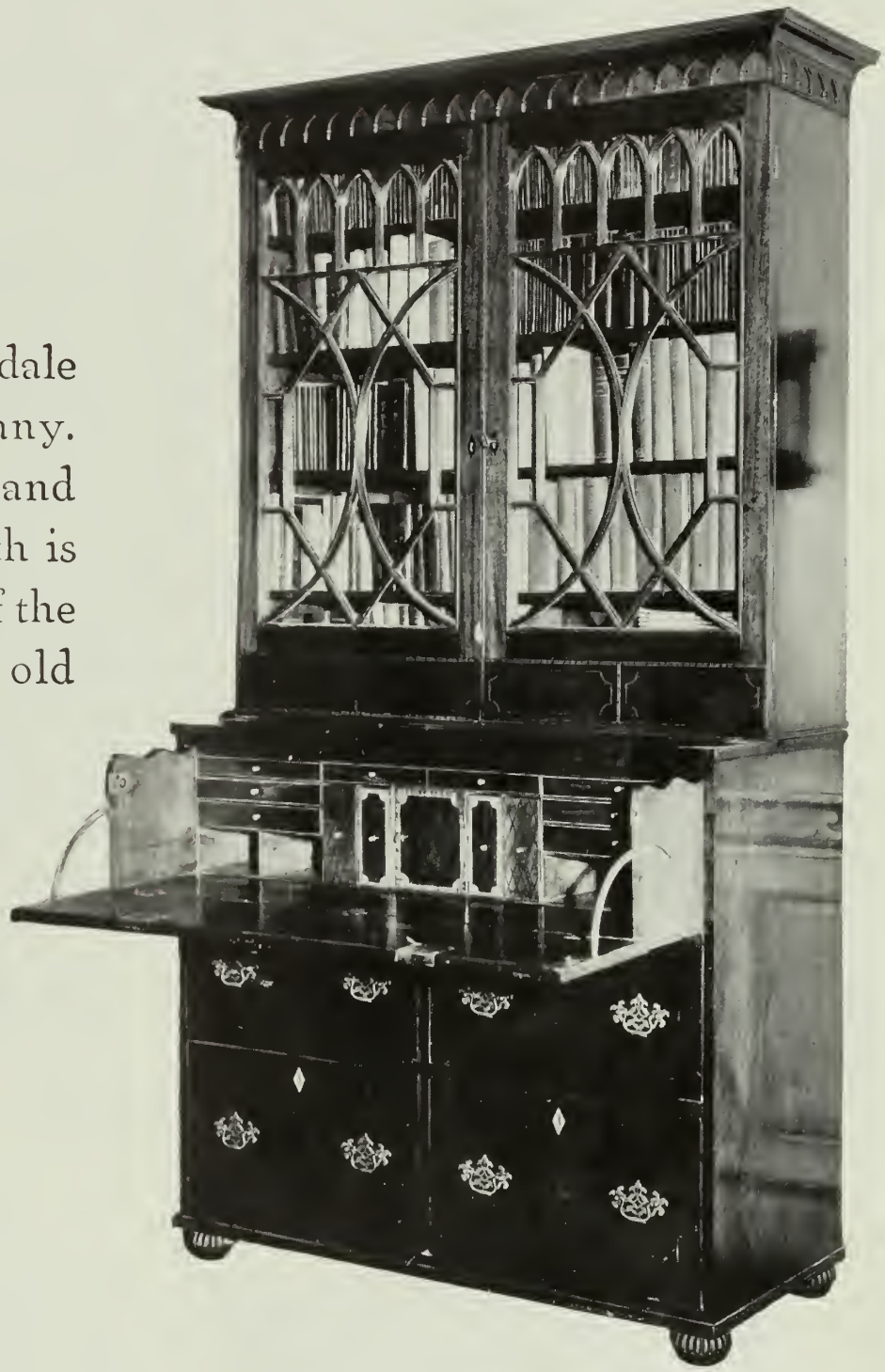
A fine antique Chippendale Secretary in mahogany. The height is seven and one-half feet; the width is forty-six inches. One of the many magnificent old pieces exhibited for examination and purchase in the six-story Baumgarten Galleries, 715 Fifth Avenue.



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An antique desk of unusually generous size, unretouched and in practically perfect condition, with original brasses.

This piece is now on display at the Valiant Galleries in Baltimore.

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EXCEEDINGLY fine is this antique Sheraton breakfront sideboard of mahogany with satinwood embellishment, circa 1780. Above are shown a fine old carved and gilt convex mirror and two of a set of four antique crystal wall brackets. The antique Georgian Sheffield silver dishes, on the sideboard, also number four to their set. The interesting pair of old lustre pieces have large pear drops and their circa of origin is the same as the sideboard.

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NOW you can have tender celery that breaks with a snap. You can have lettuce that crackles with crispness. You can have better-flavored vegetables and salads than ever before. For every household Frigidaire is now equipped with the Hydrator.

This marvelous new compartment combines cold and moisture in a way that freshens vegetables and keeps them full-flavored until they come to your table. It enables you to buy celery, lettuce and salad materials in larger quantities. You can make fewer trips to market.

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Besides the Hydrator, Frigidaire is also equipped with the famous "Cold Control"—a simple, patented device that permits Frigidaire's extra power to be used for faster freezing of ice and desserts. And to make Frigidaire still more convenient, still more practical, still more beautiful—every household model is now rust-proof Porcelain-on-steel inside and out. But see these features for yourself. Call at the nearest Frigidaire display room at your first opportunity.

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Our free salad recipe book gives you full details about the Hydrator and contains many unusual recipes you'll want to try. With it we'll send a copy of the latest Frigidaire catalog. Sign and mail the coupon now.

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By color photography, we have given you a suggestion here of one blend of J-M Asbestos Shingles. There are many others. And whatever style or color you select you get the famous J-M monolithic construction, the same everlasting combination of rugged Portland cement and tough, unburnable asbestos.

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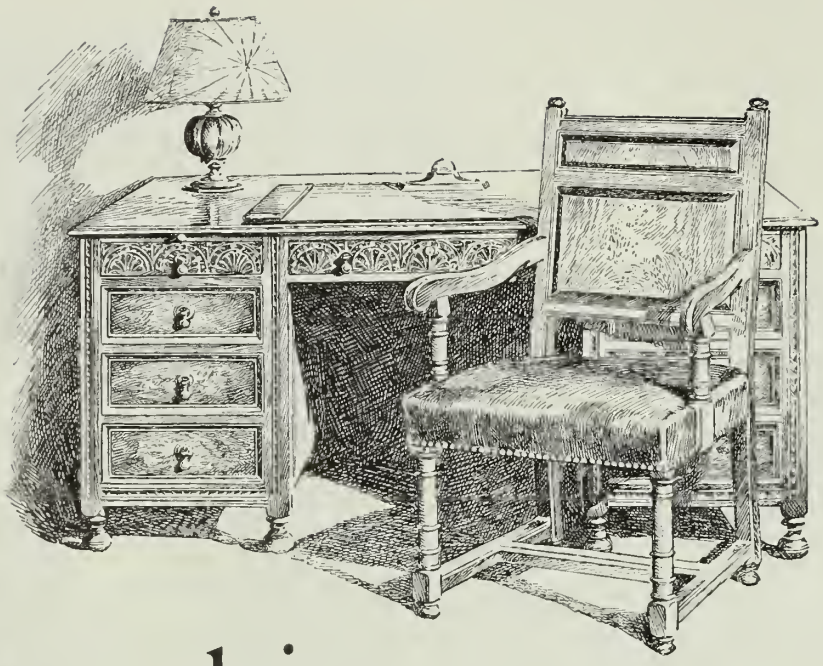


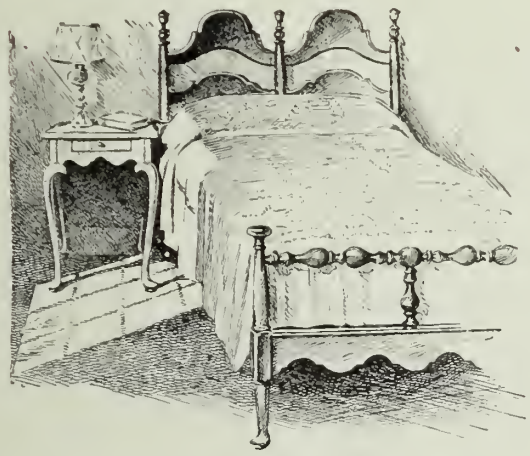
The Sherwood Desk, with its burled panels, rugged carving and old-time drawer pulls, is made from English pollard oak—perhaps from the same noble trees that bowed as Robin Hood and Maid Marian rode by.

Fine craftsmanship has not disappeared . . .

it still survives in this unique Connecticut colony

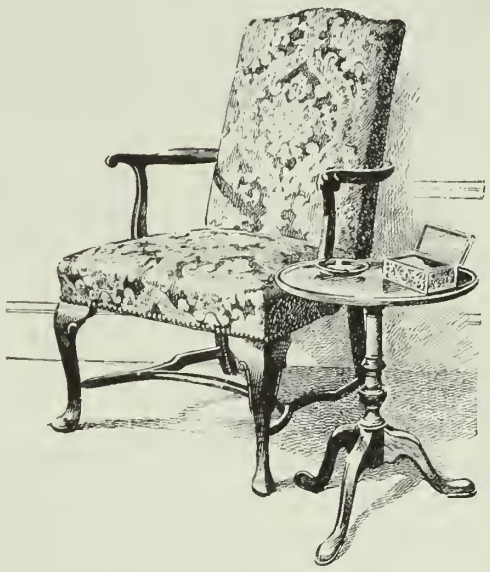
YOU may have thought that superb furniture craftsmanship ended with the passing of the 18th Century masters—Phyfe, Sheraton, Chippendale, Hepplewhite.

You are *nearly* right. There is, however, an outstanding exception. In the Danersk Shops in Connecticut, fine furniture is produced by a colony of Scotch and English craftsmen, trained from youth in the careful, old-time traditions of cabinetmaking and joinery.



These craftsmen work not against the hands of a time clock, but in line with the standards of the old-school masters, and with the advantage of more than a century of progress.

Eagerly sought and deservedly prized,



Danersk Furniture contributes incomparable charm and dignity to every room in the home—and to the business office of the man of affairs.

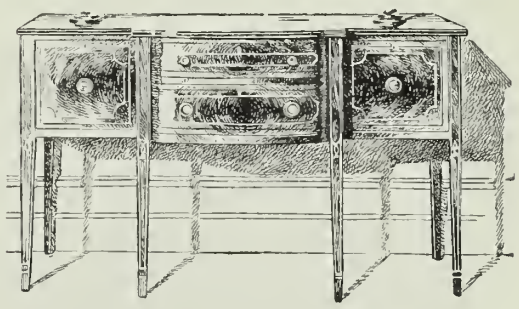
The design of the Ladder-Back Bed here pictured is based upon the old-time ladder-back chairs found in the colonial homes of the Hudson Valley. The wood is mellow maple and among the interesting features are the duck feet, mushroom turnings in the footboard and lovely urn-shaped finials.

The comfortable Danersk Chair shown above, is modeled after a rare Queen Anne piece with cabriole legs connected by stretchers. It is made with mortise and tenon construction, hand pegged joints and other interesting characteristics of fine craftsmanship. The English original was valued at $3,000. The Danersk reproduction, though it can be had covered with gros point, petit point or other pedigreed materials, is quite moderately priced.

The Cavalier spirit of Virginia of the 18th Century is echoed in this Danersk Sideboard. Like all Danersk Furniture it is hand-made. The frame is of choicest grain mahogany, enriched with crotch woods and inlays of satinwood, holly and amaranth.

Many of our patrons are enriching their homes by securing a single piece of Danersk Furniture at a time, their collections growing from year to year.

You will thoroughly enjoy a leisurely visit to our showrooms where you will find hundreds of single and related pieces, including authentic reproductions of famous creations of the past, suitable for dining room, bedroom and living room.



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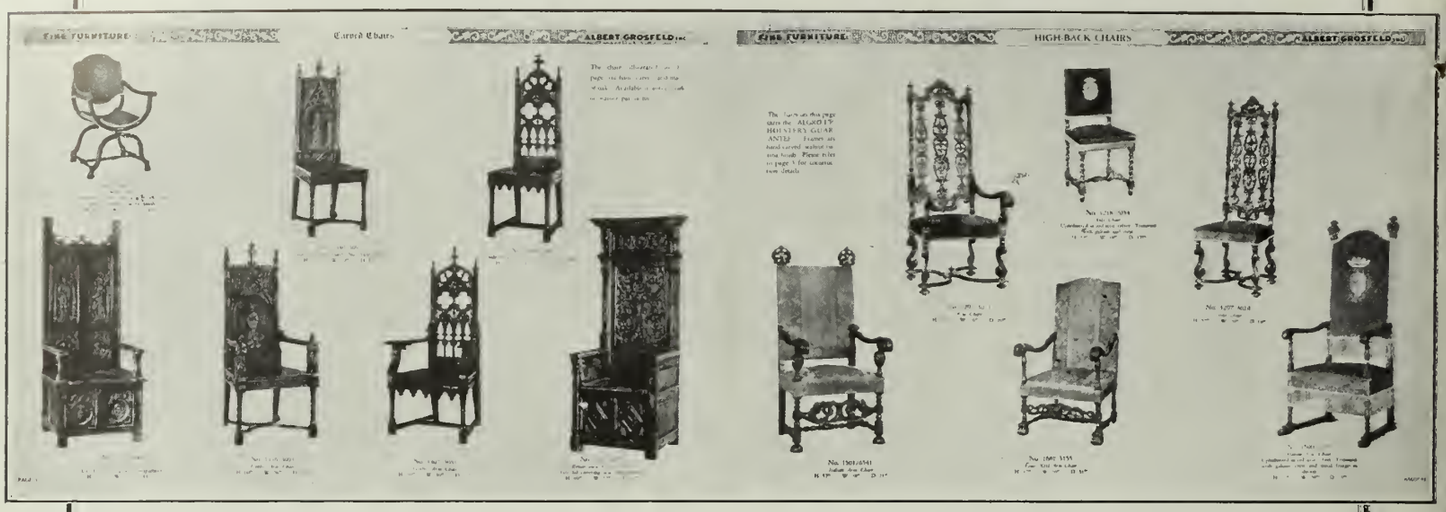

THE two pages of our catalogue which are reproduced herewith illustrate only a few of the very many types of formal chairs to be found at Albert Grosfeld, Inc. A wide choice is available for every purpose where furniture of character and dignity is desired. Chairs, Sofas and occasional pieces of the 18th Century French and English periods are also available. You are invited, through the courtesy of your dealer or decorator, to inspect the entire Grosfeld collection at our conveniently located showrooms.

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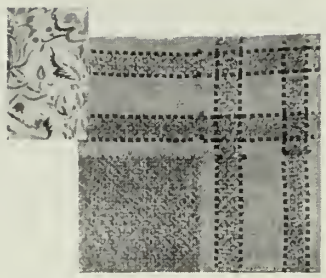

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UNIT RUGS—hand-woven from wool braids—have created a new vogue in smart custom made floor coverings.

Their luxurious, half-inch cushiony texture and unlimited color possibilities have invited Unit Rugs into many of America's finest homes. Being custom made from individual 18" squares, invisibly laced together, they can easily be designed to accommodate radiators, fireplaces and odd shaped rooms in any size—or altered to fit new quarters. Unit Rugs will last indefinitely. They are reversible and damaged areas can be replaced with new units at moderate cost.

By sending us a specimen of your draperies or cretonnes—together with a general description of the colors you wish emphasized and the size needed—we shall be glad to take the responsibility of making up a sample for your approval without cost or obligation to you. Write for illustrated catalog in colors. Interior decorators will also be interested in complete information.

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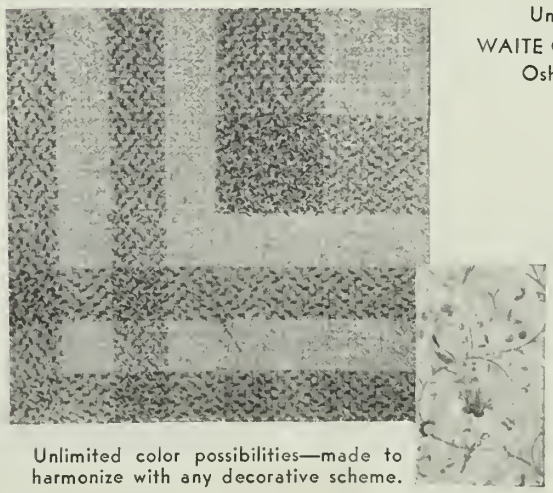
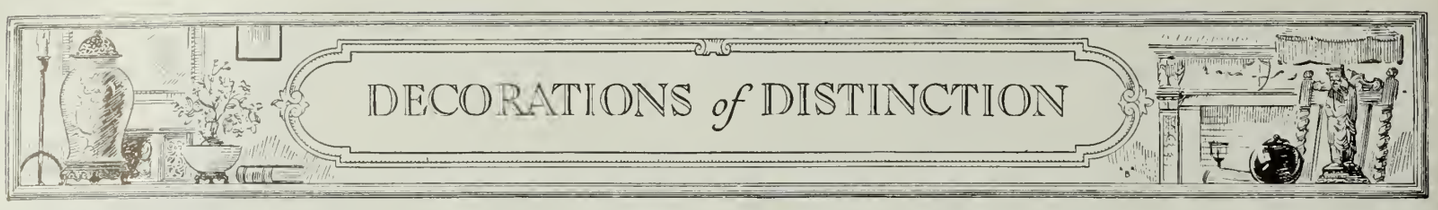


Unlimited color possibilities—made to harmonize with any decorative scheme.



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DECORATIVE FABRICS

70 West 40th St. New York

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From the Smart Shops

By ELIZABETH LOUNSBERY

AMERICAN silver of early make, reflecting the significant touch of sturdy beauty of the pioneer silversmiths, has been assembled in a collection of great rarity at The Clapp & Graham Co. Included in this group are pitchers, porringers, bowls, tankards, teapots, candlesticks and smaller pieces, some dating from the early XVIIIth century and before, inscribed with the name of their original owner, donor and maker.

American silver tankard and porringer made by Vernon, 1714. Cream pitcher by Joseph Smith. Sugar bowl by Brazier, about 1750. Courtesy The Clapp & Graham Co., Inc., 511 Madison Ave., N. Y. C.

Here, also, are hard stone carvings, ivories, old Chinese porcelains, armor and early fire arms, together with an interesting display of old English silver as well as modern, and rare antique jewelry.

Folding mahogany muffin table and wrought iron plant and smoking stands. Courtesy Nathaniel Beam's Sons', 15 W. 51st St., N. Y. C.

OCCASIONAL furniture in a variety of new features is to be had at Nathaniel Beam's Sons', supplementing their complete stock of house furnishings, such as plant stands, small tables, lamps, bits of pewter and colorful pottery, so desirable to place here and there about a room, with unusual book ends and smoking accessories. Bridge tables, book stands and mirrors are other attractive items, as is a maple inkstand mounted in pewter, appropriate for a man's desk or any formal room.

OLD English china, that finds notable expression in a beautiful Swansea tea and coffee service of soft green and gold with clusters of pink roses, lures the eye at Gaza's, associated with others in Crown Derby and Worcester and examples of old Bristol ruby and green glass, that when placed before the light, radiates such a wealth of color.

There are also mille fleur paper weights in the form of bottles, amusingly diversified in color, and rare pieces of sparkling Waterford glass, as in a pair of candelabra and a set of four crystal candlesticks, complete with their original prisms. Jade and agate ashtrays, fineals and table push bells; modernistic glass animals for table decoration, Victorian trays and boxes of inlaid papier-mâché;

Royal Worcester 21 piece tea service. Rockingham vase. Courtesy Gaza, 527 Madison Ave., N. Y. C.

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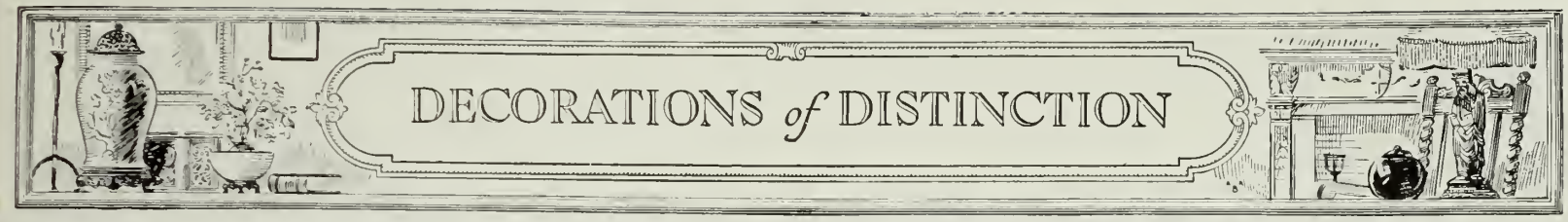

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Charm Prevails

637

THE trim chintzes and gay designs of the new models now on display at our showrooms capture something of the zest of Spring . . . the charm of early Summer.

The new pieces include enlivened period models as well as our original adaptations in furniture whose smartness matches its comfort and sturdiness in use.

The two pieces illustrated, No. 637, Maple drop leaf chair, treated with bright chintz, and No. 62, Maple Wing chair, in a patch-quilt pattern, indicate the prevailing charm of our new models.

Illustrations and descriptions will be mailed if you will write us. Decorators are invited to write or call.

62

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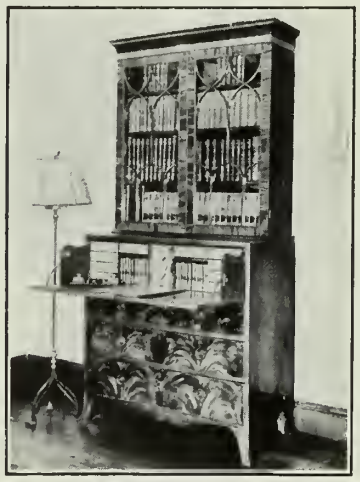

Antique Sheraton Secretary, Drop Front
Height 7 ft. Width 3 ft. 5 inches

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BRACKET BELLS
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Celadon 22" lamp with teakwood base, silk shade. Green soapstone elephant book ends. Courtesy Little-Jones Co., Inc., 15 W. 24th St., N. Y. C.

Chinese figurines and snuff bottles, and a large assortment of antique jewelry offer still further interest.

IMPORTATIONS from the Orient of a decorative nature, such as Chinese porcelain vases, jade and quartz figures, adaptable as lamp bases, largely comprise the stock of the Little-Jones Co., wholesalers, who supply many of the larger department stores and decorators. In the choice of lamps, there are antique bases as well as modern reproductions, appropriately equipped with tailored silk shades in which Chinese damask,

French walnut William and Mary table. American walnut finish. Courtesy The Reischmann Co., 228 E. 45th St., N. Y. C.

brocade and plain silk are favored. There are also unusual pieces of lacquer, and teakwood furniture, even more serviceable. Screens of embroidered silk and lacquer comprise another selection, likewise a vast assortment of Chinese embroideries and ornamental bronzes.

ENGLISH furnishings of the XVIIIth century, to meet the requirements of the present day American home of good taste, have been assembled by Thorval in everything necessary for the room, be it furniture, hangings, decorative objects in bits of old Chelsea or old silver. To further accent the Georgian feeling, lamps made from old Chinese porcelain figures with stretched gold silk shades, outlined in bandings of the color of the furniture with which they are associated are provided, as the most consistent for such a background.

PERIOD furniture in reproduction of the best standards of early design is manufactured by the Reischmann Co., for the retail dealers, in the full complement for

Mahogany Chippendale armchair in red damask. Candlestick lamp, natural silk shade with red bandings. Courtesy Thorval, 745 Madison Ave., N. Y. C.

dining room, living room and bedroom, and for general house usage.

In their selection, Louis XV and XVI pieces are included for the bedroom, and Italian refectory tables and consoles for the dining room and hall, but in greater proportion are the finely made pieces of English origin with adaptations

Silver plated lamp showing evolution of Georgian motifs. Amber gold shade with self toned fringe. Courtesy Plaza Studios, 385 Madison Ave., N. Y. C.

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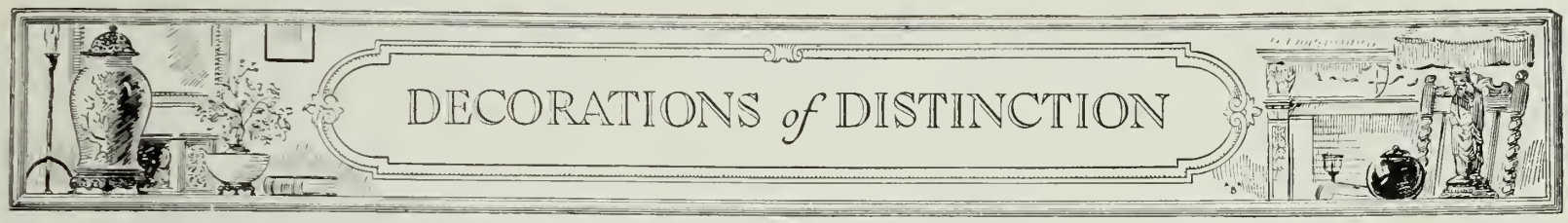

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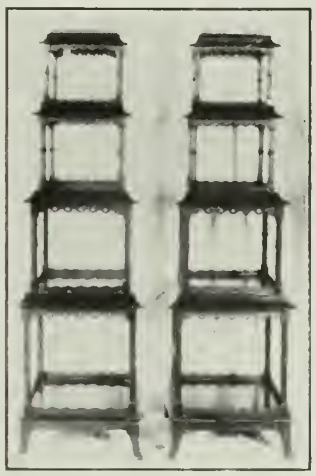

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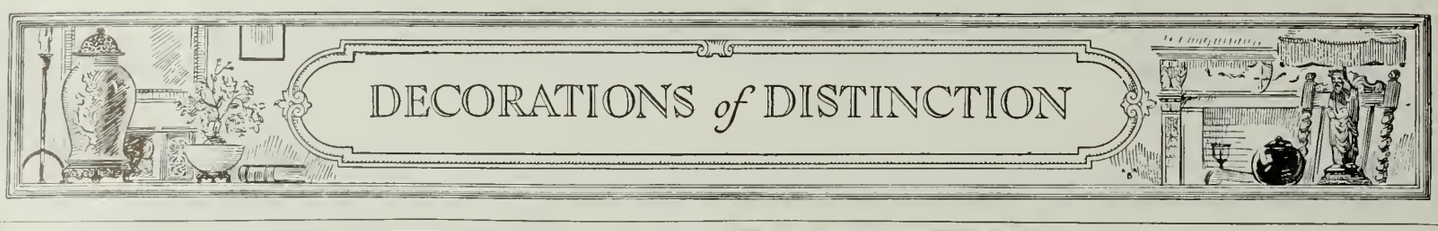

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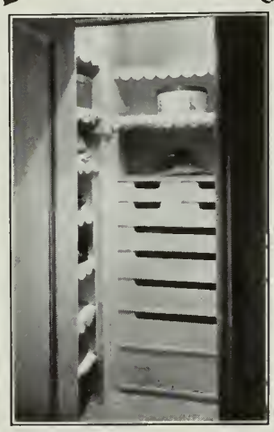

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Gray block linen banner, bound in gold galloon with appliquéd motif in metallic colorings. Courtesy Alleyne Archibald, 130 W. 42nd St., N. Y. C.

and the overstuffed furniture, that lends itself to the use of heavy damasks and beautiful fabrics.

LAMP bases, in which period decorative motifs play an important part characterize the lamps manufactured by the Plaza Studios for the retail dealers and decorators. Illustrative of these may be mentioned an adaptation of an early English kettle stand, oxidized to represent the old sugar bowl finish in a soft, dull glow.

Then there are those showing Duncan Phyfe, Empire and English Gothic feeling and others with crystal, Wedgwood and the Pewabic pottery bases of Mary Chase Stratton, in mellow toned overglazes made in her own kilns.

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Semi-glaze magnolia pattern chintz, white and green on tan ground with red glass lily tie-backs. Courtesy The Chintz Shop, 427 Madison Ave., N. Y. C.

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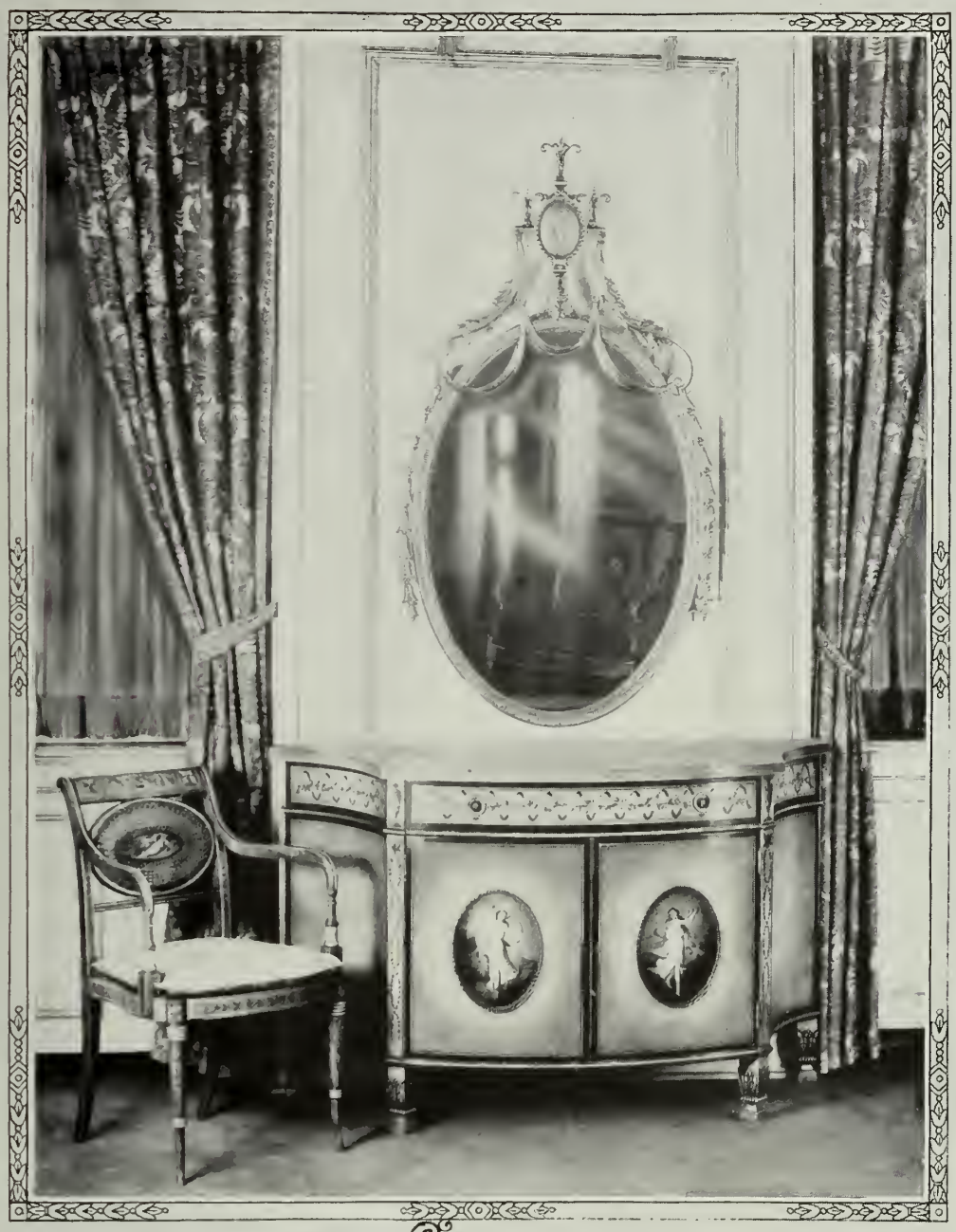
Wall bracket of old Spanish tiles and wrought iron. Courtesy Potash-Marl Inc., 509 Madison Ave., N. Y. C.



The cabinet, with wine-colored banding, parchment top and soft green face panels decorated in the manner of Angelica Kauffman, is based upon a Robert Adam original from the collection of the Earl of Harewood.

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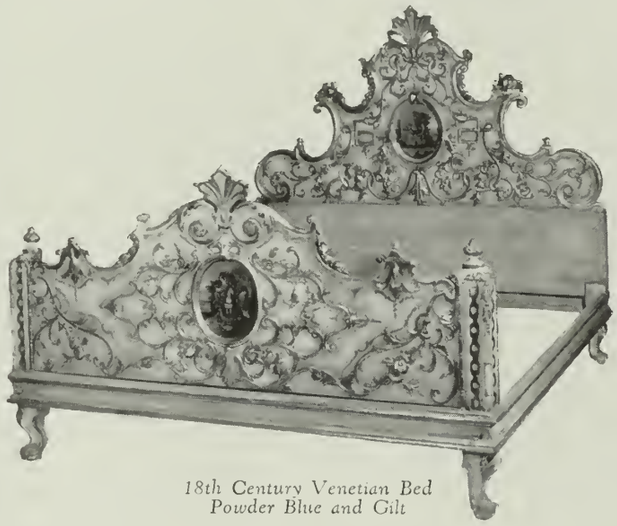

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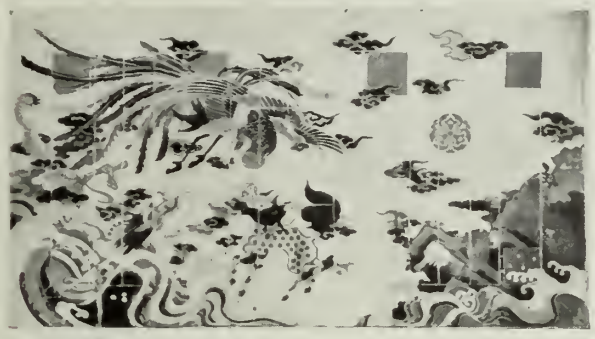
Antiques for the Home

By EDWARD WENHAM

Colorful Frankenthal porcelain group of the type now popular as ornaments in modern rooms. Courtesy E. F. Bonaventure, 536 Madison Ave., N. Y. C.

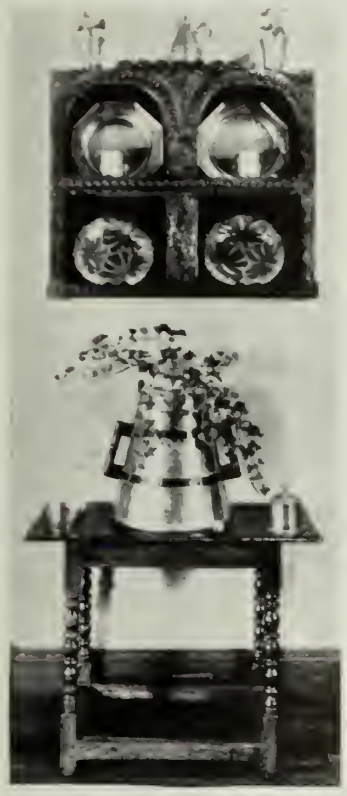
PORCELAIN figures allow us to indulge in collecting early examples which at the same time are a delightful medium for introducing delicate colorings to our rooms. Further they permit any one of us to study the progress of the potter's and of the china decorator's art in the styles of the modeling and the manner in which the figures are painted. Naturally there is a resemblance between those of one factory and those of another, because after the discovery of translucent ware, which we call porcelain, by Bottger at Meissen, it was not long before other countries were producing similar pieces. Among the pictures reproduced here is a pastoral group made at Frankenthal and brought to America by E. F. Bonaventure. With this, there is the patent influence of the Meissen (Dresden) artists both in the style of the figures themselves and in the various decorative motifs. Soft shades of red, blue, brown and the use of floral blossoms in relief; miniature bouquets painted on the dress of the reclining woman and the scroll effect around the base are typical of Dresden, Sèvres, Chelsea and other later factories. To an enthusiastic student of ceramics, these figures offer probably a greater lure than any other works but they are equally attractive to those who seek finely modeled ornaments for mantels or for adding a touch of brightness to a table or to any other part of a room. And not infrequently, those who seek them at first only for ornaments later become imbued with that keenness which eventually adds to the ranks of those who collect old china; for so beautifully are the different parts modeled that it is impossible to own a few without wishing that one might have several.

Needlework and beadwork bell-pulls with cut glass grips dating from the 19th Century and revived for use in present-day homes. Courtesy Mrs. Sarah Benham, 42 W. 58th St., N. Y. C.



An interesting piece of Japanese fabric decorated with motifs culled from Oriental mythology. Courtesy Roland Koscherak, 42 W. 58th St., N. Y. C.

NOT so long ago more than one of us insisted that the Victoria era yielded nothing of value to modern decorating; the last few years, however, has seen a modification of this dictum and today there is a realisation that many of



A carved oak hanging cupboard with niches showing the decorative value of pewter and colorful earthenware. Courtesy Mrs. Ehrich Co., 36 E. 57th St., N. Y. C.

the articles which were regarded highly in our grandmothers' day are equally suitable for the decoration of our own homes. Some time ago we were in a home which contained a room furnished, to some extent, in the style of seventy-five years ago and what was especially striking was the charming effects produced by the use of needlework of that time. Several of the high-back armchairs were covered in work which went to show that the industry and skill of the Victorian ladies was no less than that of earlier periods. Colorful brightness was also added to the walls by hanging one of the needlework bell-pulls on either side of the fireplace; and these are now being employed by our interior decorators as a means to confer an old-world atmosphere on modern rooms. They are occasionally found in pairs though as a rule only obtainable in single examples and many of our American shops often have remarkably fine selections of the different types. Those shown here from the collection of Mrs. Sarah Benham are sufficient to exhibit the decorative value of Victorian bell-pulls some of which have a colorful stitched background with ornamental motifs applied in beading. As a rule the grips are of cut glass and these are excellent examples of the 19th Century glass-makers craft.

TO sit and study any piece of Oriental fabric is to know a fascination that is not forthcoming from the designs of any other part of the world. Each small and each larger motif is intended to symbolize that poetic symbolism so dear to the Eastern mind and the longer one regards these beautiful works the more the mind is fascinated by the story as it gradually unfolds itself. Among the illustrations reproduced here is a Japanese ceremonial priest robe woven in one piece which we devoted some time to in the shop of Roland Koscherak. Incidentally, too, we asked many questions. In addition to the brilliance of the colors there is that lure which comes from those mystic creatures that form the decoration. In the right hand corner are several long haired tortoises, the Japanese emblem of longevity; immediately in the cen-

Chippendale armchair from Burton Pysent, once owned by Wm. Pitt. Courtesy Daniel H. Farr, 11 E. 57th St., N. Y. C.

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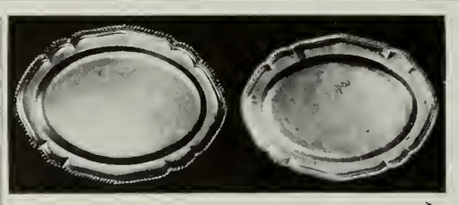

Two dishes from a George III dinner service, engraved with the coat-of-arms of the original owners. Courtesy Howard & Co., 18 E. 56th St., N. Y. C.

ter is a mythological creature known as a *kirin*, actually a dragon with the single horn of a unicorn and the body and cloven feet of a goat. At the left hand corner is a dragon which is distinguishable from the Chinese dragon by the three claws. The six dark patches represent six syllables in the Buddhist prayer, *O ma-ni pad-me om* —Oh the jewel in the lotus.

ONE decorative combination now being revived is the use of old pewter in oak interiors and exceptionally attractive results are achieved by the careful selection of pieces of this beautiful ware. There are far more places where pewter may be placed than is generally recognized. Because we have come to associate it with the interesting dressers that are now often part of modern breakfast and small dining rooms does not infer that we need restrict pewter plates, dishes and similar objects to the shelves of these pieces of one-time kitchen furniture. There are other articles of wall furniture which naturally call for the soft tones of pewter. A large salver on the top of an oak court cupboard, two small plates on a hall or side table, an inkstand on a slope front desk; but one of the most unusual and at the same time effective uses of pewter we saw recently in the shop of Mrs. Ehrich. As will be seen from the accompanying illustration, pewter is combined as an ornament with glass and pottery.

A French upholstered armchair similar in type to those of the Victorian period and suitable in an interior furnished in that style. Courtesy M. M. Armstrong, 155 E. 44th St., N. Y. C.

EACH year enriches the American home with treasures from the old world and many objects of furniture with historical associations are finding their way across the Atlantic. The Chippendale armchair, illustrated here by courtesy of Daniel H. Farr, is but one of the many examples, for this was once part of the furnishings of Burton Pysent and belonged to William Pitt, afterwards Viscount Pitt, Earl of Chatham. The probability is that it was one of a set, this type of chair being popular in the large rooms of Georgian houses. Constructionally it is of interest as showing Chippendale's designs influenced by the French styles, the small scroll or "fiddlehead" feet of the front legs being typical of the Louis XV furniture.

THE plaint was made by an English newspaper recently that England was losing all her fine silver table plate. Though the "all" may be somewhat hyperbolic, it must be admitted that with the growing popularity for silver dinner services in America many that once graced the tables of the Georgian nobility have found a place in the prominent homes of this country. Perhaps what is remarkable with most of the services is the almost austere plainness, this being the case with the dishes illustrated here from Howard and Company.

IN another paragraph, mention was made of the high-back chairs of the Victorian days. The suggestion has been made that these were first designed by an Austrian cabinet-maker but whether this was so or not we cannot say for sure. Certain it is, however, that they have a distinct likeness to those of France, as may be seen from the round back comfortable armchair brought from France by M. M. Armstrong. The lines of this French example are admittedly finer than many of the English Victorian pieces which were more heavily carved; but, at the same time, there are numerous English and American 19th Century seats of this type which follow closely the lines of the one illustrated here. With those of England and America there was a quaint tradition, one of the chairs being larger with a higher back than the other, was known as a "grandfather" chair.

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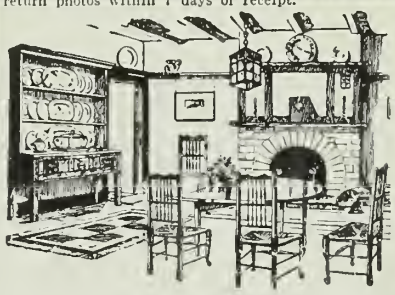

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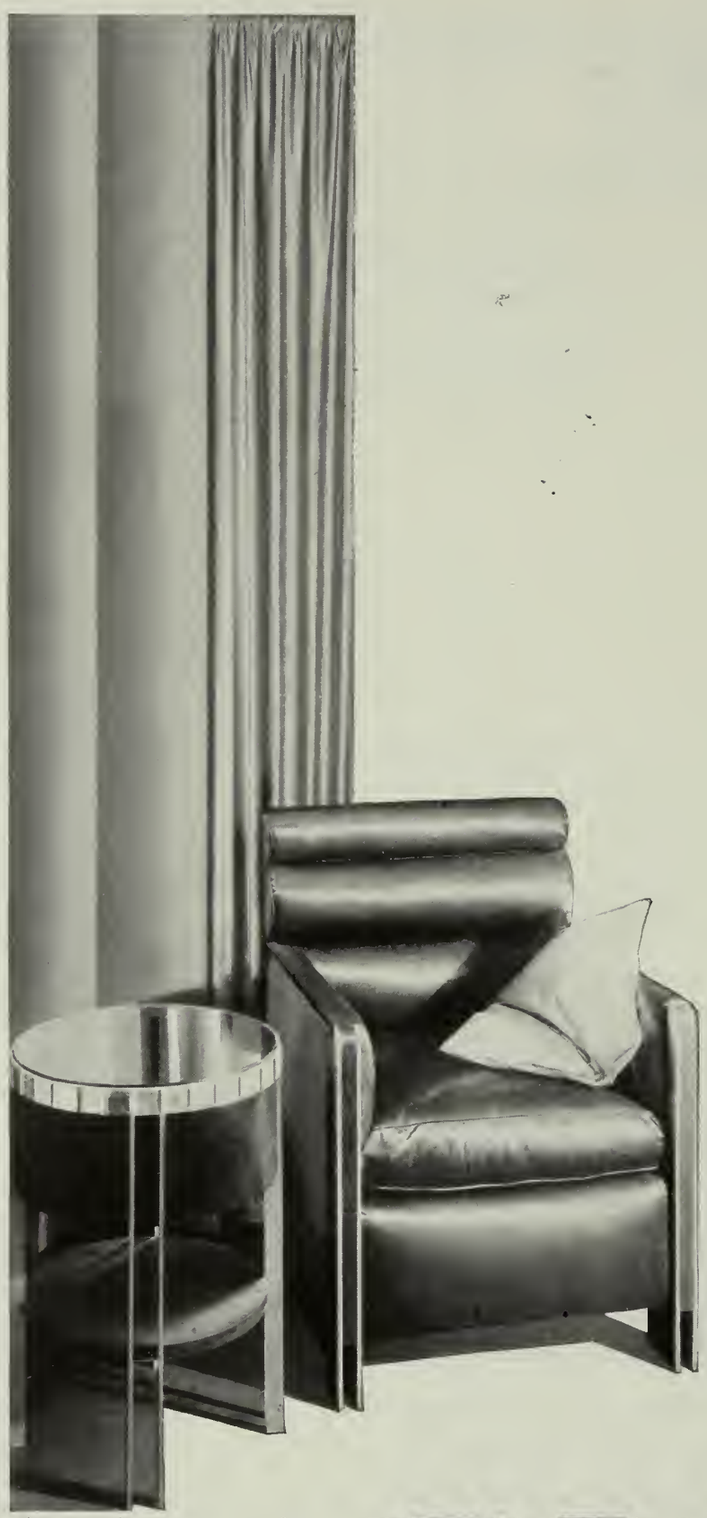

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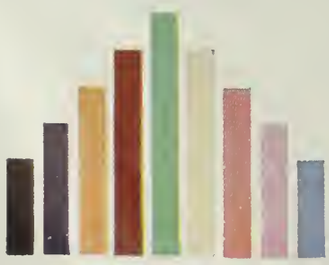

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The early eighteenth century Morris House at New Haven, Connecticut, contains a charming pine-walled room with quaint cupboards flanking the fireplace. The perpetual vogue for such pine walls is again evidenced in the hospitable library of the modern home at Greenwich, Connecticut, designed by H. W. Rowe Associates. Here fireplace cupboards and built-in book shelves combine to create an unusually cozy setting.

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When moderns pursue the vogue for pine-walled rooms they take delight in the quaint conceit of built-in book nooks, odd cupboards, concealed closets. The inviting warmth of knotty pine walls is enhanced by the whimsical charm of fireplace cupboards and ample book shelves where bright bindings shine with friendly radiance.

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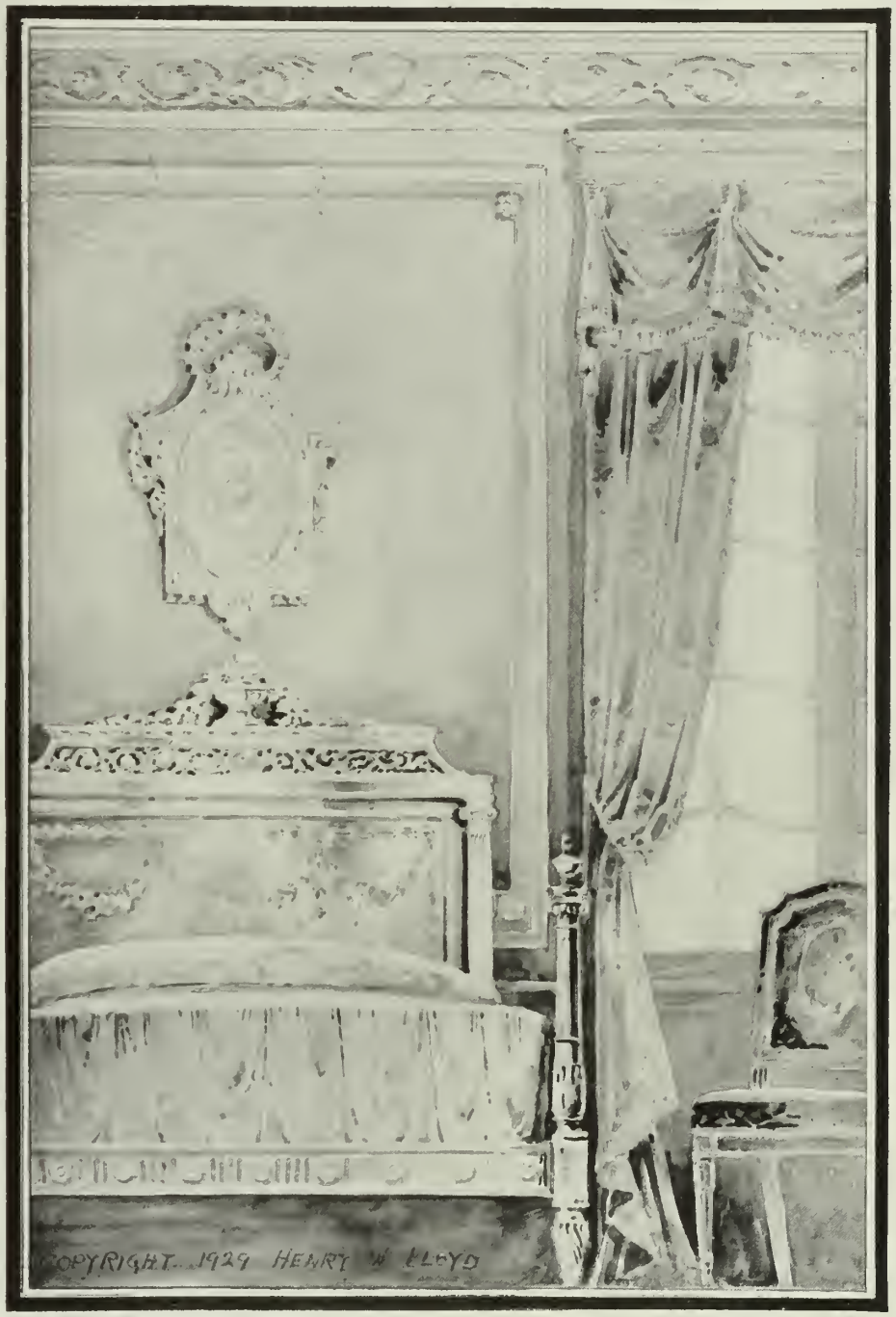
All Shevlin mills now make grade-marked and trade-marked lumber. Insist on the Shevlin trade-mark. If you have any difficulty getting Shevlin Pine, write and our nearest branch office will see that you are supplied.



As intangible as the changing color in an opal, as definite as the spread of a peacock's tail, as varied in its manifestations as Strauss waltzes, as alike in its fundamentals as a string of matched pearls—the vivifying essence that the world calls style is personality expressing itself in the language of beauty. The principles of color, line and mass in the hands of a Master may create a great painting, a beautiful building or a gracious interior.

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18th Century Sideboards and Serving Tables

Sideboards Were a Comparatively Late Development

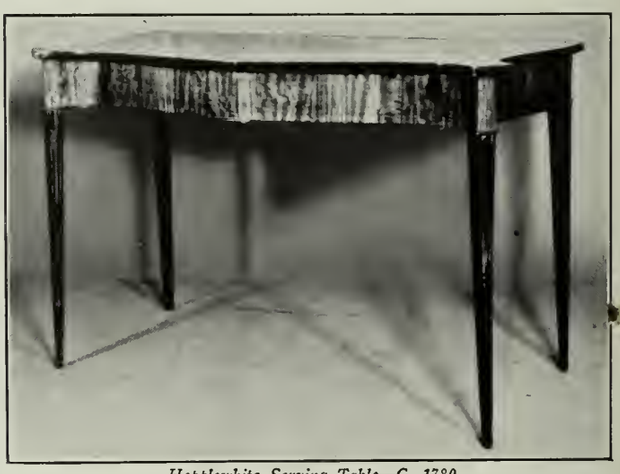
IN the Middle Ages buffets and Court Cupboards were used in the great dining halls both to display the owner's plate and to fulfill the function of serving tables while additional diners, or those for some reason excluded from the main table, were given their meals at a "side board." Court Cupboards were large and cumbersome pieces of furniture and as early as 1690 they had lost favor extensively, their place being taken by large side tables, in the simple design of the Queen Anne Period, and very similar to those used beneath mirrors in halls and reception rooms. These tables usually had a marble or scagliola top.

Sheraton Serving Table—C. 1790

It was not until Robert Adam returned from his travels in Italy just prior to the accession of George III that the designing of sideboards or serving tables especially for dining room use took on a new importance, and a distinctive character as dining room furniture, succeeding the side table which was used exclusively until that time. Dining rooms, during the reign of Queen Anne and the first two Georges, had been almost devoid of cupboard or drawer furniture. This lack was first remedied by Adam, who designed sideboards that had only a simple rail, but that were accompanied by two pedestals, surmounted by vases, of the same design as the table. They were used one at each end of the sideboard. These pedestals served many purposes, being used variously as plate warmers, cellarettes, water coolers, cupboards for soiled dishes, etc.—the urns were used as knife cases or to hold water. Wine coolers were often included as an integral unit in the group. Such three-piece groups in good condition are very scarce and to obtain one is to secure a "rare find."

The next development was to incorporate the pedestals and table into a single unit, but it was not until the last quarter of the 18th Century that cabinetmakers evolved the useful lateral "wine drawer" under the table in place of the rail. The former pedestals became side drawers and cupboards, in some cases two drawers on one side being symmetrically balanced by a deep drawer on the other side which served as a cellarette and was paneled on the outside to represent two. The use of a brass gallery across the back, a custom adopted during the Regency, was very prevalent. The gallery in Sheraton's sideboards was often designed with a candelabrum for two or more lights which "would give a very brilliant effect to the silverware." The designs of these sideboards varied considerably in detail though for the most part they had straight classic lines, slender tapering legs, either square or round, and the decorative motifs were largely classic in inspiration. The front was sometimes straight, sometimes serpentine and sometimes either concave or convex. A sideboard with serpentine front is today a piece of great value. These late 18th Century sideboards proved so useful that the fundamental plan was not greatly changed in the succeeding years. The Empire adaptation used the sideboard and pedestal combination as one of its most popular forms, and in the Victorian era heavy, cumbersome and very ornate pieces were introduced. Today the convenience of the sideboard makes it a necessary part of a well furnished dining room and persons of taste are turning again to the beautiful pieces designed in England during the 18th Century.

Sheraton Sideboard—C. 1780



Hepplewhite Serving Table—C. 1780

Lewis, Son & Munves' assortment of antique dining room furniture from 18th Century England is unusually large and interesting. Dealers, decorators, architects and their clients are cordially invited to view it.

Sheraton Sideboard—C. 1790

Sheraton Sideboard—C. 1790

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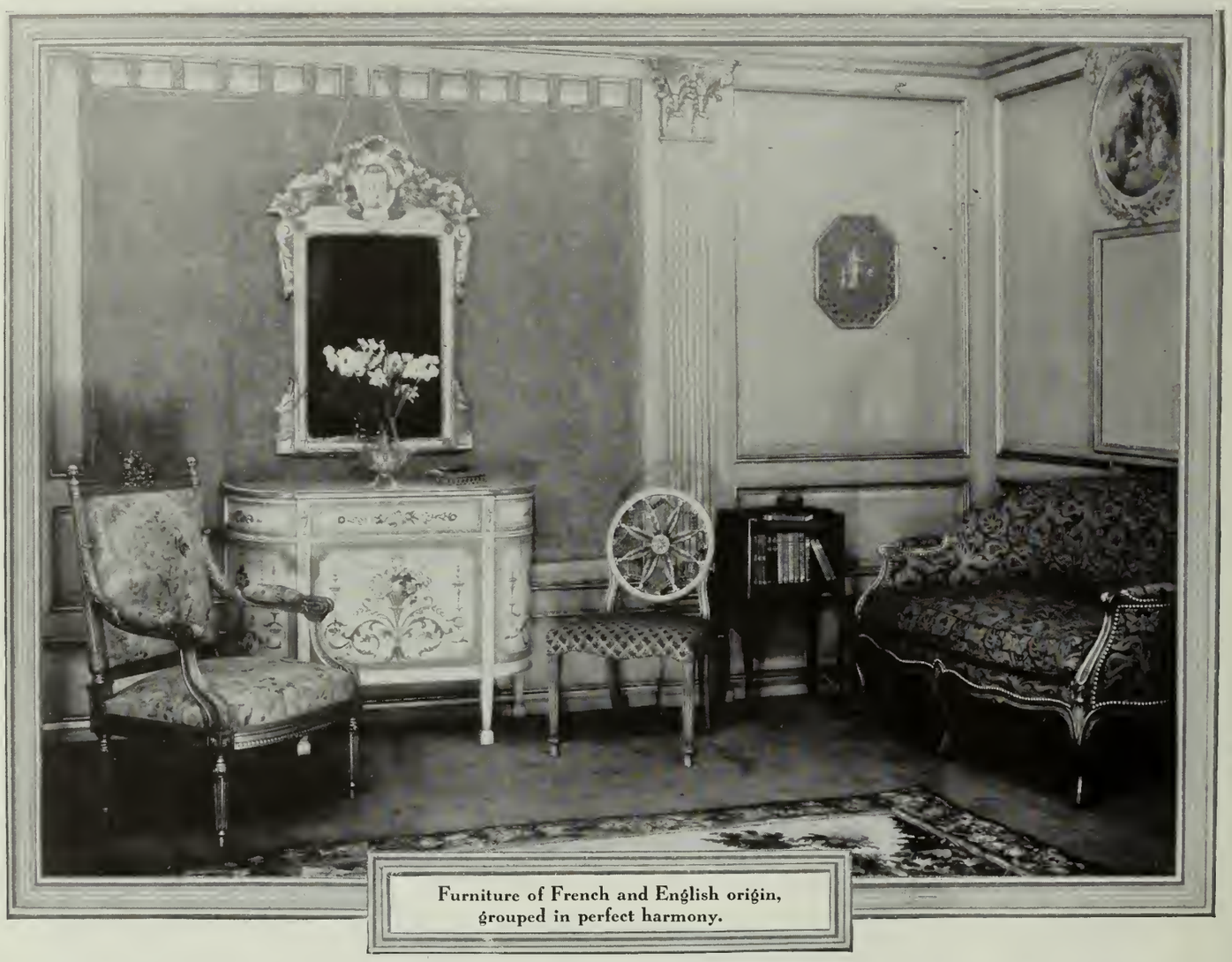

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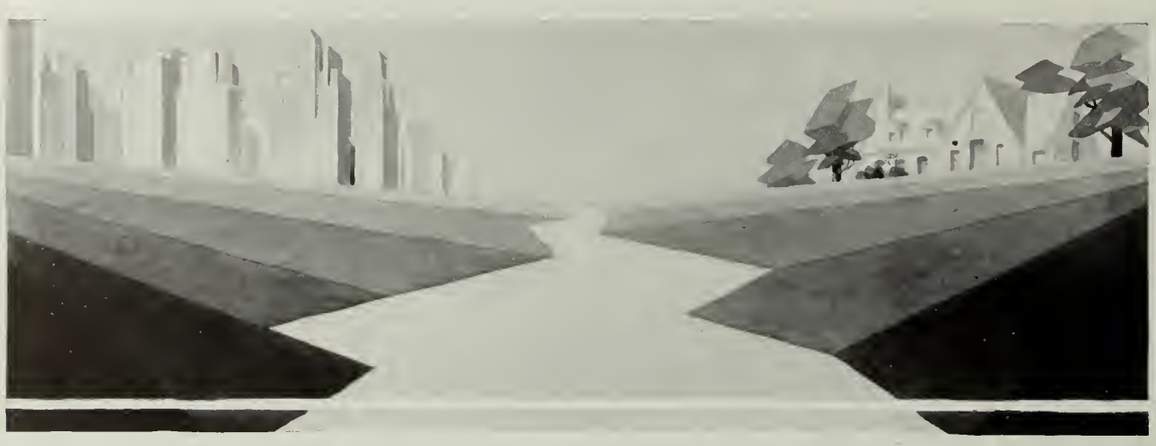

MARCH, 1930

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ARTS & DECORATION

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California House of R. B. Honeyman, Jr.

Reginald D. Johnson, Architect

Side façade of the Honeyman home in Pasadena, showing the picturesque outdoor stairway that ascends from the Spanish patio to the second floor. Wrought iron holders for plants are a part of the stair rail design. These, of course, are typically Spanish

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VOLUME XXXII March, 1930 NUMBER 5

Country Houses of Southern California

Mr. Reginald D. Johnson Describes an Architecture in Harmony with the Matchless California Landscape, in an Interview with John Taylor Boyd, Jr.

Seventh of a Series of Articles Entitled: "The Modern Home as the American Architect Sees It"

A SMALL group of architects in Southern California have created one of the loveliest types of country houses in America. The quality of their design, and its absolute harmony with the marvelous California landscape, make their success significant beyond the field of country house architecture. It is a contribution to the whole revival of American art in our day.

At its best, the Southern California architecture of country houses is beautiful—beautiful with a southern warmth and richness and color. It brings into our art an element which has been all too lacking in America, where art is too apt to be cold. Let us hope that the people of the Southwest and of the Southeast—in California, Arizona, New Mexico, Texas and Florida—will, in time, become our true meridionals, and will give to American civilization the gayety, the sensuousness, the exuberance and the fiery emotion that it needs so much.

That other great quality in this Southern California architecture—the harmony with its natural setting—is also a priceless contribution to American art. There West Coast architects have given us a forceful demonstration of an eternal principle, namely, that art must be solidly based on the climate and character of its region. We had forgotten that truth, in our concern with universal factors in art. Whether it was world styles, revivals, periods, psychology, standardization, cosmopolitanism, internationalism, or the recent modernism, none of these could supplant regional fitness. Until recently, the regional character of architecture was only slightly recognized. It was conceded that racial characteristics are reflected in art, that social and economic factors influence the use and plan of the buildings; and we also knew that the climate at times determined construction and the use of building materials, as well as the typical house plan. As examples of the latter, steep roofs and a compact plan are characteristic of rainy, northern climates, whereas low-pitched roofs and an open plan are typical of hot, dry countries. But there is much more in the regional character than these utilitarian considerations indicate.

Bathing pool in the estate of J. L. Severance at Pasadena. This pool is charmingly planned with vine draped pergolas on either side and a wrought iron gate at one end

The point is that the influence of natural environment is decisive on the art side also. It occurs chiefly in the shapes, the scale, the contours and colors of the landscape; in the character, scale and color of the planting; and in the quality of light, in the atmosphere, with its subtle influence in the light that is reflected from the sky, land and water, and on the play of light and shadow and shade. The effect of these on architecture cannot be ignored, or a house will be out of harmony with its site. It is simple enough—you cannot change the landscape to fit your house, so you must change your house to fit the landscape. That is one of the oldest principles in art.

One of the worst errors of the Victorian era was to either ignore or to minimize the regional fitness occasionally. Some architect would change his Georgian or Mediaeval house type to fit a site that had such a strong individuality that it could not be ignored, but generally the tendency was to force a typical Georgian or picturesque type of house on any landscape, whatsoever, with as little change as possible. This tendency still persists to-day.

All honor therefore to these California architects who taught us not to fight the beauties of the landscape, but, instead, to turn them to the fullest possible advantage! These men have fixed our attention on a dominating, colorful, vivid landscape that could not be ignored. They also opened up to us artistically a new, wonderful, territory that lay beyond the frontiers of our more older, unified domain, in which prevailed a heterogeneous architecture, originating on the Atlantic Coast or imported from Europe. And they showed us the fallacy of relying too much on intellectual generalizations in art.

Mr. Reginald D. Johnson has been a leader in this little group of architects of the South Pacific Coast. They are modest professional men, neither theorists nor boosters. They simply found a job waiting for them in California and they went ahead and did it, as intelligently as they could, but without preconceived notions. They are willing to tell how the job was done, but they carefully avoid praise of the architecture of Southern California. The general level of standards there is much too low, they explain.

Mr. Johnson was born in New York City, educated in New England and went to Southern California about 1910. At that time, there was a dearth of architects of his fine professional capacity in Southern California. Mr. Johnson's ability was welcomed at the start and he has ever since played a leading rôle in the creation of the new California architecture. He has built mostly country houses along with some hospital and church work, and the Biltmore Hotel at Santa Bar-

Residence of Alice and Datus Myers at Santa Fé The design of this unusual and very modern house is from the old Indian dwellings, resting gracefully against the foot hills

bara, which is more of a country mansion than a hotel. To quote Elmer Gray, another fine California architect, in the "Architect and Engineer": "During all that time (the development period of Southern Californian architecture) Mr. Johnson's work was a restraining influence. In his hands the 'Spanish' became dignified and had lasting character. It never lacked interest, but it was a rebuke to the bizarre, the theatrical, and the fantastic—and, to the commonplace, an inspiration toward something better."

The esteem which Mr. Johnson's fellow architects hold is shown by their award to him of several medals: the annual medal of the Southern California Chapter of the American Institute of Architects in 1918 and 1927, the 1928 medal of the Architectural League of New York, and, finally, the annual Gold Medal of the Institute itself in 1921, awarded at the National Exhibition at Washington for his J. B. Jefferson house at Montecito. The annual Gold Medal of the Institute, which may be awarded to any kind of building, is the highest honor that the profession can bestow.

Mr. Johnson came twice to my office on a trip East, in late September. Part of that time he had spent in that popular sport, hunting Early American antiques.

On his first appearance, he had a large package. He introduced himself and said pleasantly: "I have brought along photographs and data on my work and am going to have you write the article entirely yourself. I have two college degrees, but there are three things that I cannot do: I can't read, I can't write, and I can't speak! I find that, in reading aloud, my children get over the long words more smoothly than I do; I could not write an article; and as a speaker I would be a fizzle."

"Even so," I answered, "I never yet met an architect who could not talk, in a pinch. All I want you to do is to talk!" And talk he did—once he got started.

"What is your idea of the country house of Southern California? How did it develope?" I asked Mr. Johnson.

"In back of my mind is this:" he replied, "we are a very individualistic people, seeking an individualistic expression, and we cannot expect to seek a style that is in any sense limited. There is the evident reason that, as we look back in history, in the great styles of France, England and Italy were expressed social conditions where the viewpoint was much the same. To-day, we have many viewpoints to be expressed in architecture. "The future of architecture in California should be based first on conditions that exist. No architecture has ever been developed in any part of the world which has been contrary to the climate of the country. I could never feel that the high-pitched roof of Scandinavia would be good in the landscape of Southern California. We see that sometimes people want to build in California locations high, snow-shedding roofs. I would not do that even if I lost a million-dollar job. When I first went to California, I wanted to take the various styles of the past, particularly of Spain and Italy, and to adapt them to a semi-tropical climate. We have now, in California, three types of country house architecture. These are the houses that are based on the Spanish, on the Italian renaissance, and on the houses that were built by the first American settlers who came to California before '49. Each type has individuality and is adapted to the climate.

Both the planting and the plan of the house of Mr. J. P. Jefferson at Montecito, California, reveal a knowledge of the country and architectural achievement

"I am not a purist. I would not take, for example, an Eighteenth Century house or a grille and copy it exactly. I feel that anything that is not practical is not good architecture—it is archaeology. For instance, we like large windows for the view. The small windows of the old styles were often due to special reasons—to expense, defense, isolation or taxes. I prefer not to hold myself down to obsolete restrictions."

"That is very interesting," I remarked, "the statement that there are three general types in California. The fact that one of these is based on the houses of the first Yankee settlers is news to me. It is, of course, well known that you California architects have used motives of Mediterranean and of Spanish colonial architecture, and have freely combined these with contemporary elements. Can you make clear the difference between the three types? Particularly, the character of the Early Californian work. What were those houses of the Yankee settlers like—did they have the block, symmetrical mass of the early New England home?" I asked Mr. Johnson.

"Yes," said he in reply to the last, "but with the outside stairs, overhanging balcony of a semi-tropical living, that go so well in a picturesque, romantic country." Here, Mr. Johnson showed me some of his photographs to illustrate his points.

"My own house, in Pasadena, illustrates the Early Californian type. It has something in it of the houses of the first American settlers, but with the sophistication of a town

(Continued on page 98)

An outdoor stairway and a wrought iron balcony, with a paved brick terrace are among the many beautiful and exotic Spanish details of this interesting California house. Native plants add color

House of Mr. Edward Lowe, at Montecito with a garden so beautifully planted that the estate rests against the low hills as though it were one of the harmonious elements of a natural development

A house of many interesting details, including the grouping of the deep-set windows, the great arched stone entrance, and the flat stucco grilles overlooking the garden and the sunny court below

A glimpse of the front façade of Mr. Johnson's own home in Pasadena, California. The special feature here is the overhanging balcony with wrought iron railings and brilliant potted plants

A Georgian House in an Apartment Building

Although an Apartment, this Home Is Planned, Decorated and Furnished with the Space and a Breadth of Treatment Usually Found in a Large Country House

Decorator, John Hamilton

PHOTOGRAPHS BY LUCY LAMAR

The drawing room in the home of Mr. & Mrs. Rufus W. Scott impresses one with its spaciousness. It is two stories high with Georgian fireplace and fine architectural details of the same period in the woodwork and panelling. The walls are in soft Georgian green, a perfect background for the Syrian rug, an antique Bijur, over a hundred years old. The very perfect furniture at either side of the fireplace includes a Chippendale chair (a rare museum piece) with cabriole legs and upholstered with antique needlepoint. The lighting fixtures throughout are Georgian carved wood, gilded, and the chandelier is Eighteenth Century Waterford Glass

In the old Bijur rug, which forms the keynote of the color scheme of this room the old vegetable dyed terra cotta tone dominates and with this are combined a rich, though delicate green, a pale terra cotta and an earthy brown, all on an ivory background. These tones are happily duplicated in a Chippendale chair upholstered in old needlework. Damask curtains were specially woven in harmony with the rug. Between the windows is a rare Chinese Chippendale mirror and at the extreme end of the room, between the Adam torchères, and under a portrait by William Beechey, is a priceless commode, by Adam brothers

The Beautiful Furnishings of the Georgian Apartment of Mr. and Mrs. Rufus W. Scott Are Carried Out in the Eighteenth Century English Spirit with a Rare Degree of Perfection

The attractive library is finished with magnificent modern oak panelled walls of exceptionally fine detail and dignity of effect. A rich Oriental rug in tones of deep buff, blue and mulberry, covers the floor and the hangings are of old dark blue damask. Some of the chairs are done in old tapestry and others in gold brocaded velvet. The fireplace is finished with a heavy marble mantel. The shelf is of oak and antique Chinese porcelain vases are used as decorations. The chandelier is an English bronze model. Over the mantel is a very fine oil portrait of George Washington painted by the great Rembrandt Peal

The panelled walls of the dining room are painted in old ivory and the floor is covered with an Ispahan rug. The dominating color is in the terra cotta tone of the damask curtains on an ivory ground, harmonizing with the Oriental rug and the red leather seats of the Chippendale chairs. The screen is Eighteenth Century painted leather. An especially interesting note is the Eighteenth Century Russian chandelier of blue glass with ormolu mountings and white prism drops. The sideboard also is a fine old 1750 mahogany piece, known as a butler's desk, with a drop leaf, pigeon holes and several little drawers for the convenience of the butler

The morning room in the Scott home is on the second floor and the long hall and winding stairway add to the sense of the apartment being a great house. Here the walls are tinted pale green and the brilliant chintz on the chairs, and for curtains, is of flowers on a green ground. The carpet is a delicate green and, in a delightful fashion, the piano is painted much the same color, all of which gives an air of lightness and gaiety. The low fireplace is of black and white marble and on either side are rare old Sheraton bookcases. The mahogany Chippendale chairs are covered in cream-colored leather —an enchanting effect

Mrs. Scott's bedroom is one of ethereal loveliness, essentially the feminine room, in soft, closely harmonizing, pastel tones. The walls are painted in old blue. The carpet is pale violet and the curtains and bed hangings are a pale violet printed silk, lined with shell pink moire. The kidney-shaped dressing table is finished with a deep valance of shell pink moire, and over it is a Chippendale mirror of the early period. The chairs in the room are upholstered in soft tones of rose and blue and the crystal chandelier has rose shades —all exquisitely related

In striking contrast is Mr. Scott's bedroom essentially masculine in furnishings, in colors and arrangement. The walls and ceiling here are painted the tone of old parchment and the beautiful old mezzotints on the walls are framed in dull gold. The carpet is green and the curtains and bed hangings are exceptionally beautiful handblocked linen in green, yellow and coral, with the coral predominating, so that the effect in the room is the warmth that comes with certain shades of red. A rare piece of furniture is the old Sheraton bed of mahogany, at the foot of which is a Sheraton bench—covered with this enchanting coral linen

Speaking Of Art!

Modern Art Especially from France Seems to Have Invaded the Galleries All Along Fifth Avenue, and East and West

By MARY FANTON ROBERTS

"The Egyptian Water Carrier," by Gleb Derujinsky, modeled from Rosso-Milano marble. This very alive, yet classic figure was in a recent exhibition of modern sculpture at the Hackett Galleries

"Spring Torso," by Alexander Archipenko, developed in silvered bronze, in the exhibition recently shown. The material used in the modeling is exactly suited to its extraordinary softness and grace of line

A water-color drawing of an interior by Dunoyer de Segonzac, one of the most striking and interesting drawings that has been shown by this famous Frenchman. Only seeing this sketch in color could do it justice. Courtesy Durand-Ruel

Right—Chinese punch bowls decorated with typical Oriental subjects worked out in a wide variety of colorful designs. Courtesy Vernay

Center—Setting showing decorative value of a punch bowl of flowers as center ornament on sideboard. Courtesy Weymer & Young

Ornamental Possibilities of Punch Bowls

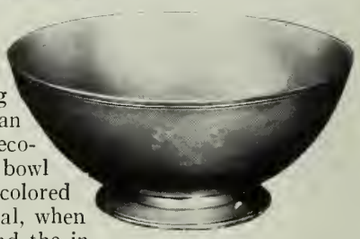
These Massive Vessels of Pottery, Porcelain, Silver, or Cut-Glass Become an Important Item Among the Interior Decorations of Modern Rooms

By CHARLES STUART

THAT greater enlightenment, fostered by those who would guide our wayward steps, may have caused us to discontinue many pleasant customs known but a few years ago; doubtless their relegation has been a source of regret to many, for we Americans, inspired by our Anglo-Saxon ancestry, cling doggedly to tradition and even more doggedly to our liberty. But there is another aspect of the passing of those social amenities which some would have us believe are but a relic of semi-barbarism; with their going, many venerable domestic treasures lost their former usefulness and were hidden (or should have been) on the top shelves of cupboards and in attics, there to gather dust and cobwebs that once settled on darksome bottles, so to become ghosts of a lurid past.

An example of the severely plain silver type made by Paul Storr, 1812. Courtesy Freeman of London

Below—An interesting punch bowl of clear glass copied from an early American example. Courtesy B. Altman & Co.



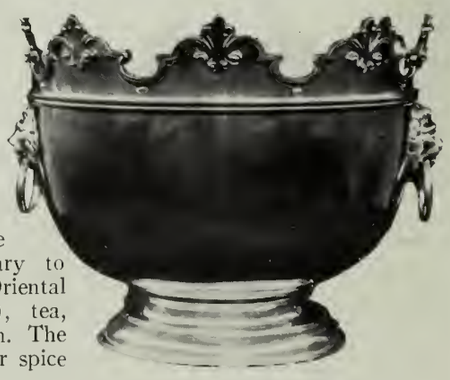
But we love our ghosts, we are lured by the relics of their greatness and we delight in the tales they whisper. So Time brought oblivion, naught is now heard of past revelries, except in the ghostly whisperings, and we are reviving the memories of those festive times by recovering the treasures from the dusty places and according them honor as decorations in our homes. For all of them were of great importance in the by-gone, the tankards, the beautiful two handled cups, the beakers, the goblets and the greatest of all, both in capacity and in importance, the huge punch bowls.

It may possibly be asked why these bowls are still being made in silver, glass and china. The answer is their beauty in decoration. What is more magnificent than a silver bowl filled with various fruits in the center of a table? Could anything be more delicious to look upon than a colorful, if wobbly, jelly in one of cut glass, the tones and hues of the jelly scintillating among the many facets? (If that reads like a description of a still life picture, it is unavoidable). Or can the imagination devise a more charming setting than a large decorated china bowl filled with varicolored blossoms? Withal, when occasion arises and the ingredients are forthcoming, either may be restored to its erstwhile dignity, equipped with a ladle and surrounded by twinkling glasses.

One is apt to incline to the historical when dealing with so solemn a subject as punch bowls. Having mentioned the matter of ingredients, it is interesting to recall that the word "punch" is derived therefrom. Like all delicacies to which we Occidentals became heirs, this almost forgotten beverage originated in the East, the word "punch" being derived from the Hindustani, to indicate the five ingredients necessary to prepare it: arrack (the Oriental equivalent for alcohol), tea, sugar, water and lemon. The Western recipe called for spice

A colorful Oriental punch bowl and accompanying small table, type now used for floral decorations. Courtesy Clapp & Graham

Plain monteith bowl copied from one of the English Georgian period and showing the massive lion head handles typical of these pieces. Courtesy James Robinson



in place of tea, the exhilarating concoction first appearing in Europe about the end of the 17th Century.

It would not be difficult to enumerate other interesting data in connection with these bowls. But apart from quoting the one made by Paul Revere for the Sons of Liberty, in 1768, to perpetuate the memory of those who "voted not to rescind" and of that great son of liberty, John Wilkes, in order to draw attention to their former significance as presentations, we will pass to their more general usage, at the present time. From the point of view of their ornamental possibilities, they offer a remarkably wide scope of choice for the reason that they are obtainable in either silver, glass or china. Regarded from the aspect of color, it must be conceded that the pottery and porcelain examples excel, but under certain conditions the silver bowls are undoubtedly more dignified and therefore more suitable, where a certain formality has to be observed.

Irish chased sauce-boat showing the flying birds and flowers, with the punched beads around the edge. Courtesy J. E. Caldwell & Co.

Large colorful bowl decorated with small figure panels and conventional vines, copied from an early design. Courtesy Ovington's

It is possible to visualize the arrangements for a large dinner party. The "borde" or table consists of two long refectory tables end to end, the service plates and the other requisites for the table are silver, excepting, of course, the several glasses at each place. Such a setting should not permit the use of a china bowl, be it ever so beautiful, yet two or three large silver bowls or monteiths filled with flowers, at intervals along the center, would be in perfect keeping with the sumptuousness that such a table demanded.

A monteith, incidentally, is a punch bowl fitted with an escaloped rim which is movable, the intention of the notches being still subject to question. One explanation has it that the glasses were placed suspended from the notches with the bowls inside the monteith to prevent their being broken when carried into the dining room; another that the bowl was filled with water and the glasses thus cooled. But it seems more probable that the glasses were suspended from the notches so that when the rim was removed they would be removed at the same time and in this way the bowl itself left ready for the ceremony of making the punch, an honor accorded to the guest of the evening. Many of the old silver bowls are severely plain, though there are others of later Georgian periods which are almost lavishly decorated with chasing and engraving. Generally speaking, they retain the same shape as the large porcelain bowls which first came from China and still produced by the potters of that country. That is, the outline is hemispherical, a shape known in prehistoric times when man used part of a gourd to drink from, and later made in rough clay, of which there are examples in the classical collection in the Metropolitan Museum. Also our word "bowl" is a form of "bole" of a tree, the ancient drinking cups in Europe, known as mazers, being a hollowed cup turned from wood of certain selected parts of a tree.

Above—Plain bowl with pierced gallery style of ornament, much used by Baltimore Silversmiths just preceding us, about 1800, square base resting on claw feet. Courtesy Kirk Co.

Consequently, in the main, whether the punch bowls are china, glass or silver, the traditional shape is repeated though several fine variations of it have been produced by present day silversmiths. One such is shown among the illustrations, the contour of which takes the undulating pyriform of the early 18th Century teacaddies and cream jugs. This example also

Above—Large Lowestoft porcelain punch bowls, richly decorated by Chinese artists, are exceptionally suitable for holding bouquets of flowers on a table. By courtesy of Lans

Two modern reproductions illustrating colorful hunting scenes, one with figures applied in relief on a dark background. The centre bowl is willow ware. Courtesy Copeland & Thompson

expresses the excellent workmanship of the present-day silver artist in the chased floral designs applied to the sides. On the other hand, the former plain undecorated hemispherical bowl is being copied from original models, one early 19th Century American type, known to the Baltimore craftsmen, being fitted with a rim in the form of a series of small pierced arches and the bowl raised on a low stem with a square foot.

Of the beauty of the silver pieces in the proper surroundings there is no question, but that one

(Continued on page 100)

Priceless Pieces in 1930 Antique Show

Finely Designed Furniture with the Soft Patina of Age, Old Fabrics, Rich in Color and Texture, and Exquisitely Tinted Porcelains Form a Part of this Exhibit in New York— an Annual Event of Importance to All Lovers of Antiques

Salt Glaze Wall Pocket

Courtesy Ginsburg & Levy, Inc.

Right—A corner of the Roland Moore Studios showing some of the Oriental pieces which will be exhibited at the Antiques Exposition. Mr. Moore's display will include lamps of carved jade, delicately designed and glazed Chinese porcelain figures, and fabrics in the rich, exotic coloring of the Orient. Courtesy Roland N. Moore, Inc.

Note: On these pages are a few of the antiques to be shown at Grand Central Palace March 3 to 10

Below—Corner of an Elizabethan oak paneled dining room by Arthur S. Vernay. Two paneled rooms will be included in Mr. Vernay's exhibit. Against these beautiful antique backgrounds will be displayed a collection of English antiques including a Georgian mahogany double pedestal desk banded with tulip wood, some very fine chairs, old needlework panels and Spode porcelain. Courtesy Arthur S. Vernay, Inc.

Left—This graceful Queen Anne love seat, is covered with rare old needlepoint in a richly colored allover floral pattern with a quaint pastoral scene forming a medallion in the back. It is one of the pieces of fine antique furniture which will make up the exhibit of Bristol Co.

Above—An old Cromwellian walnut armchair showing the "twist" carving characteristic of some of the finer Jacobean pieces. The covering is old red velvet. One of the fine old oak pieces to be shown by Charles of London

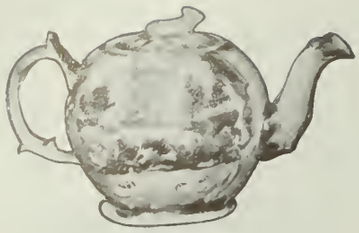
Below—One of a pair of fine old blue Minton vases. The soft allover design makes a delicate background for a romantic pastoral scene. A collection of rare porcelains will be displayed by Wm. H. Plummer & Co., Ltd.

One of the most interesting features of the Exposition will be the displays of Old English furniture, including richly carved pieces representing every period. The carved Jacobean Credence table shown below is to be a part of the display of Charles of London

Above—One of a pair of exquisitely colored old Lowestoft vases, circa 1775. The Watteau black bordered panel is encircled by gold radiant embossed grape vine trellis with flower panels above. These vases have orange peel glaze. The handles are slender dragons. Courtesy Wm. H. Plummer Co.

Above—It would be difficult to imagine a more beautiful piece of lacquer furniture than this fine old red lacquer Queen Anne bureau bookcase. Each delicate design seems to vie with the others in quaint humor and loveliness of coloring. This secretary is a part of the exhibit of Lewis, Son & Munves

Right—This love seat or canapé à deux places *excels as a fine example of 18th Century French art. The sinuous flowing lines of the delicately carved beechwood form a charming frame for the rare needlepoint upholstery with conventionalized floral design. A piece from the exhibit of Wm. Baumgarten & Co., Inc.*

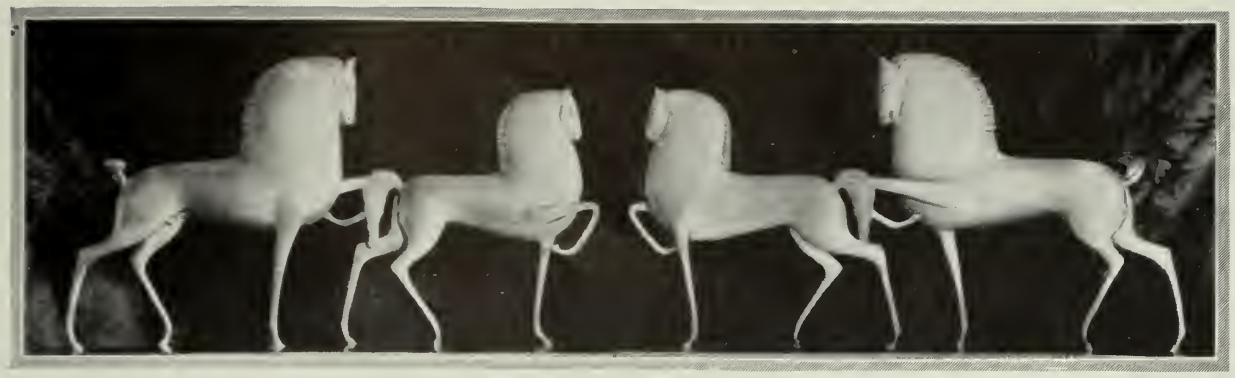


The two teapots shown at the top of this page are excellent examples of old English salt glaze. The one above has rural scenes painted in yellow, brown and blue on a cream ground. The pot at the right is in rose, yellow and brown. Courtesy Ginsburg & Levy, Inc.

At the left is shown one of a pair of marble topped wrought iron console tables of the Louis XV period which will be included in the display of Isabella Barclay. Miss Barclay will also show old handpainted wallpaper

Center—An important part of the Exposition is the beautiful collection of old tapestries with inimitable richness of fabric and coloring and rare skill of design. Many of these lovely old tapestries are actually museum pieces. The panel shown is a very fine Beauvais tapestry executed by François Boucher from the series of the "Loves of the Gods," representing Bacchus and Ariadne. Courtesy H. F. Dawson

Left—This magnificent mahogany Chippendale settee is covered in a richly figured yellow ground Martlake tapestry circa 1756. There is rare charm about this piece, in its simplicity of design and the elegance of the tapestry which covers it. Behind this settee is an old Oriental screen of rare beauty. These pieces are a part of the exhibit of antiques which will be shown at the Exposition by Stair & Andrew, Inc.



Modern Art in Galleries on Fifth Avenue and 57th St.

"Stallions," modeled in polished brass, by Boris Lovet-Lorski. Although this is essentially antique in the method of expression, the feeling is very modern and very spirited. Courtesy Lucy Lamar Galleries

"At the Circus—Equestrian Acrobat," by Ebihara. This vivid and rather sensational painting is exhibited in the galleries of Marie Sterner. It is a combination of Modernism and Rationalism

"The Lovers," by Picasso, loaned by Miss Mary Hoyt Wiborg, now being shown at the exhibition, "Painting in Paris," at the Museum of Modern Art

"Road at Sanary-Toulon," 1924. This is one of the many remarkable Derains shown at the Retrospective Exhibition of paintings of Picasso and Derain at the Reinhardt Galleries

Furniture Lacquered by Modern Artists

The Color Value of This Decorative Woodwork Is Being Recognized by Modern Craftsmen Who Carefully Reproduce the Original Models

By EDWARD WENHAM

This illustrates the decorative effect of a lacquer commode with mirror hanging above. Courtesy Schmieg, Hungate & Kotzian

IT is no hyperbole to assert that the barbaric is latent in all humans, a characteristic expressing itself in the inherent desire for brilliant colorings. On the other hand this natural inclination is not infrequently subdued by convention or by the fear of making too great a display. Assuredly, it may be conceded that there is always a possibility of the latter but where it occurs it immediately makes itself evident and may be easily remedied. Generally speaking it more often results from a displeasing arrangement combined with the use of too many vivid and contrasting tones.

This point was brought to the fore recently in connection with a plan to furnish a room with lacquered furniture. The matter hinged not on the suitability of lacquer but upon the predominating color to be selected. Eventually it was decided that a "committee of three" should visit some of the more important showrooms and familiarize themselves with the various colors obtainable. For while lacquer generally conjures up the jet black surfaces to which gold decorations are applied, there are really many different ground colors used today, as our friends discovered to their delight.

There is no intention here to discuss the history of this very ancient craft, but rather to deal with its present-day interior use from the aspect of its color value. At the outset, distinction must be recognized between those articles of furniture forthcoming from the mass production method which are merely more or less mediocre woodwork disguised by a thin coating of colored pigment and those pieces that display quite patently the individual pride of the modern lacquerist in his achievement. The former are not to be considered, whereas the finer workmanship and finish of the latter make them worthy of a place in modern art and therefore in our homes.

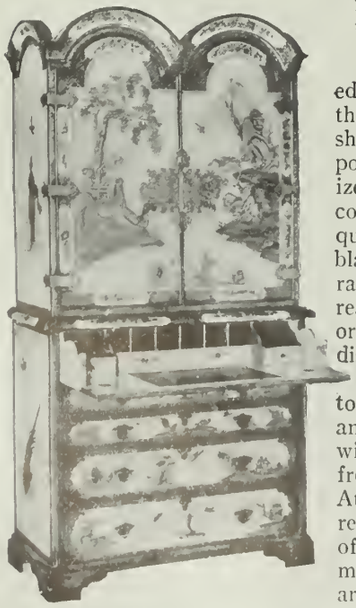
This setting shows the combined decorative value of lacquer with floral needlework for chair upholstery. Courtesy Wm. A. French Furniture Co.

Barr desk and cabinet with lacquer finish, interesting design and warm color. Courtesy Palmer & Embury Mfg. Co.

It soon becomes apparent, after examining any few examples of this furniture, that the artists of today allow themselves a wider scope in the matter of the applied decorations than was the case when lacquer was first introduced to Europe more than two centuries ago. This does not infer that they have forsaken the earlier traditions; far from it, because as the Chinese motifs and forms were the first known so have they remained preeminent through the intervening generations until now. But many of the colorful panels adopted in recent years will assume a marked Occidental character or the Chinese forms will show the infiltration of the Western idea in the interpretation of trees and buildings. With some pieces the artists will paint a view panel and where this is done. the remainder of the applied ornamentation invariably departs from the original Chinese.

This and other lacquered furniture is now being used in single pieces as a center of color in a room furnished in walnut or mahogany. If

Cabinet-secretary lacquered in cerise with applied decorations in blues, reds and gold; copied from a fine early 18th Century English piece. Courtesy Hayden Company



Lacquer cabinet with low stand, interesting Chinese design of birds and flowers with finely wrought brass hinges and lock. Courtesy Shaw Furniture Co.

the room is fairly large, more than one piece may be placed in appropriate positions. Nor need they all necessarily be wall pieces, by which we mean, cabinets, desks, commodes. It is now possible to obtain chairs and tables fashioned after the late 17th Century and Queen Anne styles and several of these in a living room are especially attractive. None the less where chairs are used it is generally wise to include at least one of the wall pieces because in this way a better balance is attained, the heavier object subtly explaining the *raison d'être* of the lighter chairs.

Generally speaking, when a room is completely furnished with lacquer it is a bedroom or a boudoir and many a really delightful interior has resulted. We can recall one such bedroom in a city apartment. Like many apartment bedrooms this one could not be accused of being too large nor was it any too well supplied with sunshine. It had been previously furnished in mahogany but beautiful as this wood is, in a room lighted from a courtyard it tends to induce a decidedly sombre atmosphere and a certain sense of heaviness. In the end it was decided to try one piece of lacquered furniture to discover whether it was possible to introduce more brightness and that one "sample" resulted in the mahogany being entirely replaced by the more colorful surfaces.

Today, that same bedroom might be said to ignore the lack of sunshine for it gains brightness from within. And in view of such a room not being by any means unusual in this present day and age, it may be of interest to describe the interior as it now is. We have obtained a photograph of similar pieces but unfortunately these do not give the color value, which is one of the drawbacks of photography. The bed as will be seen follows the small type with low shaped ends rather like those of the early 18th Century. To afford a greater sense of lightness the foot-end is partially caned, the center shaped panel being lacquered that it may be in keeping with the head-end.

A lacquered chair and a round front commode, both in the neo-classic style and decorated with contemporary motifs. Courtesy Wm. A. French Furniture Co.

Kneehole desk fitted with drawer of the type, lacquered in various ground colors suitable for a library or living room. Courtesy Somma Shops

Dome-top lacquered cabinet on cabriole legs inspired by the William and Mary styles and decorated with typical Oriental motifs. By courtesy of the Robert W. Irwin Company

As the intention was that the furnishings should serve to introduce light through the medium of color, the furniture was lacquered with an exquisite light blue and the decorative motifs applied in gold, the gold also appearing on the moldings. Care was exercised to see that there was no superfluous use of the applied ornaments, these while Chinese in character being so arranged as to leave a large amount of sky in the quaint scenic designs. It is not necessary to describe each of the panels in detail but there was one outstanding evidence of artistry displayed in the head-board. This represents what are intended to be mountains and trees with a pagoda appearing behind one of the mountains. Being of Oriental origin, there is no attempt to produce any form of perspective so that we may overlook the fact that the trees are considerably taller than the mountains. In the center seated on a tree smaller than itself is an exotic crested pheasant or perhaps it may be the traditional ho-ho bird. In any event the artist employed it as a spot of vivid color by painting it in all the brilliance of the natural plumage.

Actually this decorative woodwork offers two separate mediums by which brightness may be introduced to any decorative scheme. In the first place it may be considered from the dominant tone of the background upon which the small figurative designs are painted. Here we have the somber but, in appropriate surroundings, effective black; various shades of blue ranging from the rich French *bleu du roi* to a delicate turquoise; a similar wide choice of reds among which the maroon and cerise are beautiful, as well as yellows and tones of green.

It has been previously noted in connection with the applied motifs that though pictorial and other panels of distinctly Western origin are painted on the lacquer ground color by modern artists, primarily, the Chinese subjects prevail. These quaint designs are still repeated in China where the development of applied ornament has made little or no progress since the earliest civilizations in that country. In his interpretation of these the modern artist shows a full appreciation of that instinctive value of color possessed by the Oriental people. Nor does he make any experiments to improve upon the various shades originally used. Yet he has, while retaining the old, developed other colors for his lacquered

(Continued on page 102)

Braintree cabinet with Chinese floral designs and wrought metal trim. Courtesy Cooper-Williams Inc.

Treasures of the World for Your Dining Room

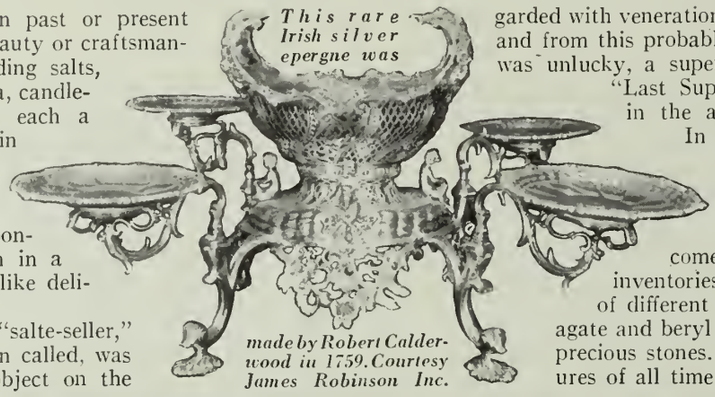
Ancient and Modern Decorations in Glass, Silver and Porcelain Are Used to Beautify Our Dining Tables and Side Boards Today

By JULIET AND FLORENCE CLARKE

PHOTOGRAPHS OF SET TABLES BY CANA B. MERRILL

OF all decorative objects in past or present ages, nothing exceeds in beauty or craftsmanship the magnificent standing salts, "surtouts" or epergnes, candelabra, candlesticks, vases and flower bowls, each a masterpiece superbly wrought in gold and silver, often set with precious stones, or in porcelain with gleaming glazes, or in scintillating glass, fragile as moonbeams fraught with color, blown in a thousand fanciful shapes of lace-like delicacy.

In mediaeval days the standing "salte-seller," or the "salt" as it was most often called, was the most important decorative object on the table, for salt, only obtained by evaporating sea water, was costly but indispensable and in a splendid receptacle occupied the place of honor in the center of the high table, opposite the host. Salt, apart from its necessity was then as now, associated with a kind of superstitious sentiment, regarded with veneration as a safeguard against witchcraft and from this probably arose the idea that spilling salt was unlucky, a superstition illustrated in Da Vinci's "Last Supper", in which Judas is depicted in the act of upsetting the salt.



This rare Irish silver epergne was made by Robert Calderwood in 1759. Courtesy James Robinson Inc.

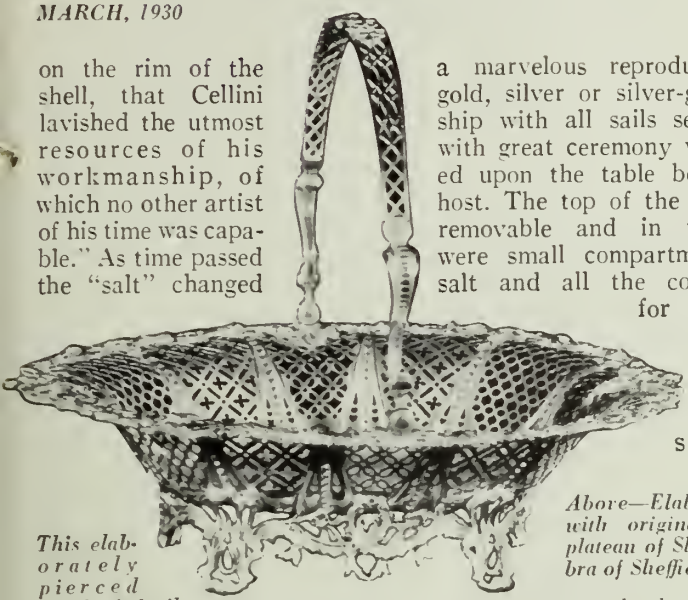
In the fourteenth century, salts were made in the form of dogs, dragons and other animals, for in 1347 the Earl of Warrenne wills to his wife, "mon saler d'argent, come une olifaunt." Mentioned in the inventories of princely possessions are salts of different forms made of gold, silver, coral, agate and beryl enriched with enamels, pearls and precious stones. One of the most cherished treasures of all time is the celebrated "Cellini coupe" or salt-cellar, of gold, enamel and gems, in the Altman collection at the Metropolitan, a triumph of the goldsmith's art. "A fantastic dragon with wings outstretched supports the shell shaped golden cup and is in turn supported by a tortoise enameled in yellow and black, but it is upon the sphinx seated

Above—Point de Venise and Milan lace runner. Courtesy Maison de Blanc. The French border service design in this silver table decoration is a composite of Louis XIV, XV and XVI periods. Courtesy Black, Starr and Frost-Gorham Inc.

Left—Dainty loves in brilliantly glazed porcelain uphold this Spode flower bowl and the candelabra with hop vine decoration in natural colors of rare loveliness. Courtesy Copeland and Thompson, Inc.

on the rim of the shell, that Cellini lavished the utmost resources of his workmanship, of which no other artist of his time was capable." As time passed the "salt" changed in form from the hour glass shape of the fifteenth and early sixteenth centuries, to the pedestal with cylindrical drum and conical or dome shaped cover. Magnificent examples of these early salts still exist in the Colleges of Oxford, private collections and Museums. The richly decorated cylindrical salt belonging to Queen Elizabeth and the silver-gilt salt in the form of a castle, eighteen inches high given to Charles II. by the City of Exeter are in the Tower of London, but decorative as they were, standing salts virtually disappeared at the end of the seventeenth century.

Contemporary with the great salt was an ornamental piece of silver called the "nef," a marvelous reproduction in gold, silver or silver-gilt, of a ship with all sails set, which with great ceremony was placed upon the table before the host. The top of the ship was removable and in the hold were small compartments for salt and all the condiments for seasoning food and the great bowl of steaming punch, but even more important, the indispensable "essay" or piece of horn, with which the wines were tested to detect lurking poison. "Nefs" were rare as they were magnificent, some of gold set with gems, or elaborately enamelled, others of silver-gilt with enamels and niello—indeed appropriate to grace the dining rooms of lords and ladies decked out in richly embroidered velvets and powdered wigs. Mention of a silver nef on wheels is made in 1392, while a nef of gold and silver adorned the table of Pope Pius II. in 1462. Included in the treasure of Charles V. of France were "five great nefs all of solid gold", and a salt in the form of a nef on gilt wheels drawn by silver horses was one of the treasures of Paul III. in 1464. The nef probably owes its origin to Holland, that sea-faring country which brought from Ceylon the almost priceless spices, for which wars were fought until the monopoly was ended. Though the manners of the Georgian period



This elaborately pierced old English silver basket of the George III. period, made in 1766 by S. Herbert of London, makes a most decorative flower holder. Courtesy Howard and Co.

Above—Elaborate epergne of George III. period, with original Waterford glass linings, mirror plateau of Sheffield plate dated 1800. Tall candelabra of Sheffield plate. Courtesy Freeman of London

Center—A vintage scene by Cellini is reproduced in this sterling silver table decoration. Courtesy Wyler. The lace runner set is Point de Venise. By courtesy of James McCutcheon and Co.

Below—Finest engraved rock crystal and chased hand wrought sterling silver are combined in this table decoration with design of grapes, vines and leaves. Courtesy J. E. Caldwell and Co.

For sumptuous design and subtle workmanship, this salt cellar of gold richly enamelled and jewelled, called the "Rospigliosi Coupe" is unrivalled, made by Benvenuto Cellini, 1500-1570, and now in the Altman collection. Courtesy Metropolitan Museum of Art

were crude, the table silver was magnificent and every known article was made. In the reign of George the Second the great centerpiece, surtout, or epergne was introduced which for a hundred years was the most important decorative object on the dining table. Primarily intended for ornament rather than actual use, it offered endless opportunity for lavish decoration, flutings, gadroons, garlands, shells and riotous rococo styles succeeded each other, until the Brothers Adam introduced the classical ornamentation, with medallions, delicate engraving with bands and festoons of foliage. Pierced work of great delicacy was a feature of eighteenth century decoration and of all beautiful silver, the epergnes and cake baskets are most delightful.

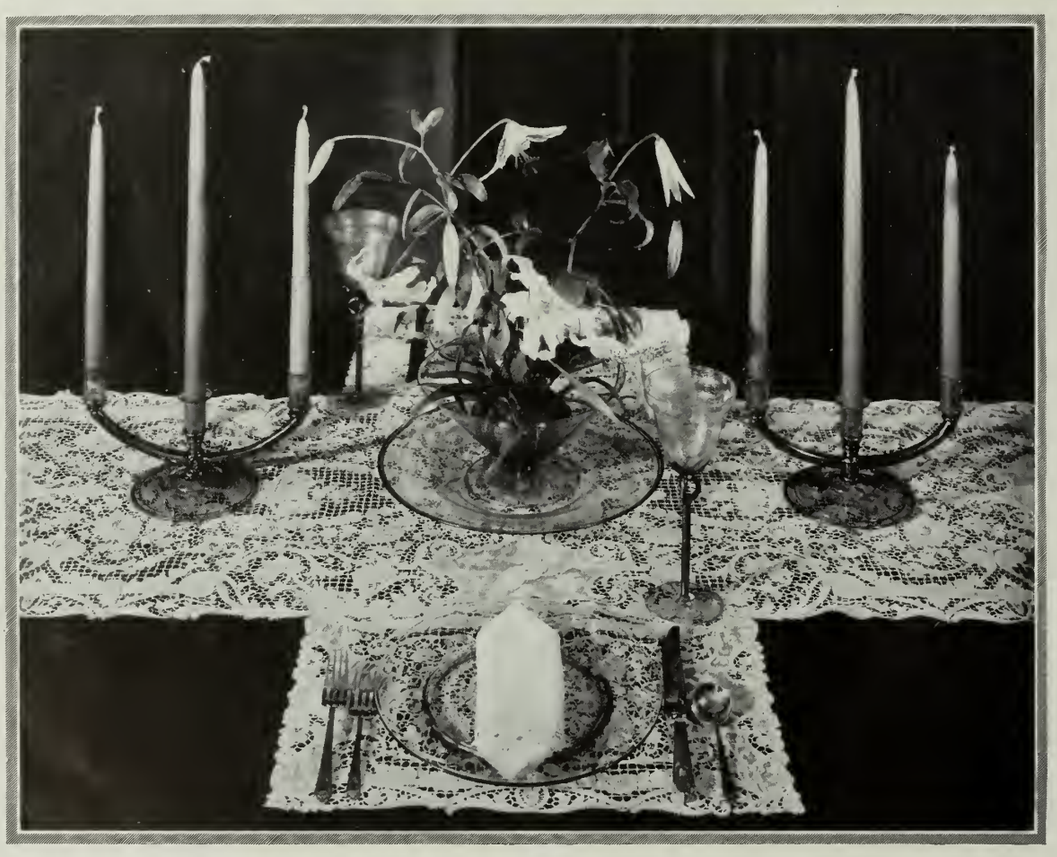
A typical centerpiece of the early George III. period has eight branching candlesticks surrounding an elaborate oval pierced basket, the interlaced work of the basket like the Meissen porcelain has raised flowers at each intersection. In another centerpiece the floriated candleholders are replaced by pierced silver baskets upheld by curving, branching arms, which with medallions indicate the classic style then in vogue. Elaborate openwork cake baskets often formed the crowning ornament of epergnes and were accompanied by smaller baskets, or trays of the same design, often lined with cut glass, which were removable, that they might be passed with the fruit or sweet-meats they contained. These magnificent epergnes have again returned to favor and exclusive New York houses are showing originals of the Georgian period or fine reproductions of those early styles.

To the early Georgian period also belongs the punch bowl, beloved of hunting squires, parsons and Jacobite plotters who at secret suppers drank in silence toasts to the "King over the water". Of all punch bowls, the "Monteith" is the aristocrat, with its ornate decoration, medallion with coat-of-arms, and removable rim with scalloped edge. These punch bowls are wonderfully decorative as are the old time massive soup tureens, which by removing covers are now used as flower bowls. Many picturesque relics of Georgian days are now exhibited by exclusive houses, among them are tall candelabra of Sheffield plate, with five lights, circa 1790. From their massive square stepped bases upheld on lions' claw feet rise reeded columns, from which spring branching arms enclosed in elaborately wrought acanthus leaves and scrolls.

Above—Reproduced from a design 150 years old is this typically Danish center-piece of Royal Copenhagen porcelain in gorgeous colors. Courtesy Royal Copenhagen Porcelain Co.

This collection includes an ornate Sheffield epergne of the George Third period, with the original Waterford glass linings and a wonderful quartette of Sheffield Warwick flower bowls, elaborately decorated with heads of ancient heroes and daggers in clenched hands, four other bowls belonging to this set are now in the South Kensington Museum. Four graceful female figures with upraised arms holding writhing serpents upon whose heads rest candleholders are unusual designs for silver candelabra from France dated 1780. Illustrated is a reproduction of a magnificent Cellini table decoration in sterling silver, with candelabra, an elaborate flower bowl and four comports, each lined with engraved English crystal. The design of the silver is a vintage scene of most ornate workmanship, with grapes and vines in relief and beautifully modelled dancing cupids. A reproduction of the old English swan design appears in a centerpiece, candelabra and comports of sterling silver in graceful designs with fine decoration.

Also included in this collection is an admirable reproduction of an ancient "Nef" in silver gilt, a covered vase of hand chased and pierced silver, with crystal lining and ship finial in antique finish, *(Continued on page 104)*



Above—Runner set of Point de Venise, Courtesy B. Altman and Co. Venetian glass table decoration in Corallo and crystal, amber and verde. Courtesy Cappellin Glass Co. Inc. McAllister and Alvord

Below—Elaborate table decoration of heavy hand made silver ornamented with grape clusters and sumach blossoms. Examples in many Royal Collections. Courtesy Georg Jensen Handmade Silver Inc.

BURLINGAME PUBLI LI

A Tuxedo House in Simplified Tudor Style

The Country House of Mrs. Preston Davie is Charmingly Colorful and Has an Air of Comfortable Informality Both in Architecture and Decoration

Architects, Walker & Gillette

BEGINNING with the house, beautifully built some twenty years ago, Mrs. Preston Davie has established about it a far-reaching and appropriate garden and a redecorated interior that have created a warm and colorful effect without, in any way, lessening the original charm. Although the house itself stands as originally built, the entrance has been somewhat changed with a Spanish grille over the doorway and a doorstep of pink marble mosaic, designed by Marie Zimmerman. Mrs. Davie not only worked with the decorator in developing the interior of the home, but also with the landscape architect in planning the gardens of the estate so that, in every instance, the gardens seem to lead out from the home and surround it with an air of friendly intimacy. There are beautiful vistas through this garden, with glimpses of circular pools and sun dials and marble seats against clumps of evergreens and through and beyond, a vista of the green hills.

Right—Entrance to the home of Mrs. Preston Davie in Tuxedo, New York, with rose mosaic doorstep designed by Marie Zimmerman

Decorator, Mrs. A. Stewart Walker

The planting of this garden was very carefully thought out so that there is an air of luxurious color and an ever changing beauty from early spring to late in the fall and even in the winter there is still the outline of formal design which has been achieved through the evergreens.

Perhaps the most difficult problem in redecorating the interior of the house was presented in the living room, originally designed for a formal French reception room, with broad wall spaces left bare for a set of rare tapestries. With the utmost ingenuity, these spaces were covered by a group of delicately colorful murals, painted by Victor White. At once an atmosphere of individual charm was given to the background of the room. Into the murals was introduced a soft apple green color in harmony with the rest of the wall surface, which is gray-green glazed plaster. The formal French doors that opened on either side of the fireplace were closed, one covered with a rich tapestry and the other partly

Below—Beautiful vista through the delightful garden, looking from the house to the hills in the distance

PHOTOGRAPHS BY MATTIE EDWARDS HEWITT

Landscape Architect, Rose Nichols

Above—Living room with old French mantel and interesting wall decorations by Victor White. The sofas in front of the fireplace are covered in plum and rose taffeta with other upholstery harmonizing

Below—In the oak library the window draperies and upholstery of the sofa are of English glazed chintz in a brilliant design of pheasants and flowers on a brown ground. Revolutionary prints decorate the walls

Above—The Italian morning room in Mrs. Davie's home has wall decorations by Clara Thomas, inspired by views of the Villa Tivoli and primitive landscapes. Light is furnished by Italian torchère

Below—Mrs. Davie's bedroom is decorated in delicate tones of rose and cream. The hangings are of heavy rose taffeta and the Savonnerie rug is in rose and cream. The chaise longue is luxuriously comfortable

hidden by a screen of rich damask. The old French mantel is of plum colored marble, with an appropriate gilt-framed mirror above it. The delightful colors found in this attractive room are apricot, gray-green and plum in the upholstery, with window draperies of deep apricot Italian silk with harmonizing fringe.

As Mrs. Davie is particularly fond of flowers, she has introduced growing plants into the decorative scheme of the room by using a *refraîchisseur*, with flower pots sunk into the marble top. The library of the Davie home is paneled oak in a very

(Continued on page 106)

History of Boxwood Goes Back to Bible Times

Boxwood Which Has an Ever-Increasing Vogue for Gardens of Fine Estates, Goes Back in Garden History to the Early Roman Days. Third of a Series of Practical Garden Articles

By HUGH FINDLAY, Landscape Architect, Columbia University

PHOTOGRAPHED BY MATTIE EDWARDS HEWITT

BOXWOOD

"Down with rosemary and bays
Down with mistletoe;
Instead of holly now upraise
The greener box for show.
The holly hitherto did sway,
Let box now domineer,
Until the dawning Easter Day
Or Easter Eve appear."

HERRICK

"A SPLENDID gift of the gods," are the historic records of the gardens of the past—and the joy and happiness one gets from the gardens of the present. The gods have doubly blessed any area of earth where the gorgeous and romantic box has found its way into the garden design.

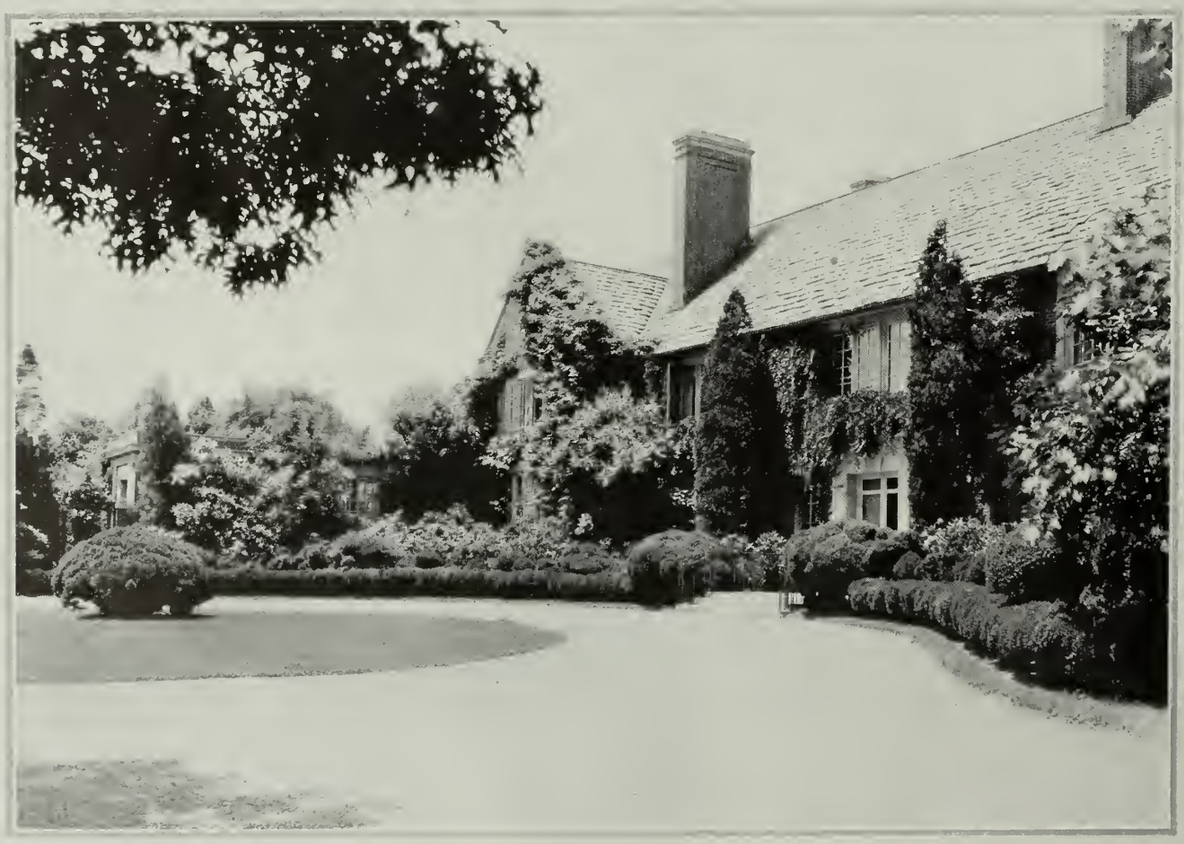
When one dreams into the story of the old world gardens, one frequently thinks of the cypress as the principal evergreen—that token of despair as it stands watching over the silent cities. In contrast near the shrines or cemeteries stands the Boxus, typifying immortality. The Boxus has for centuries held a most important place among the rare old gardens, and it is classified as a plant of regal beauty in our gardens today.

It is difficult to know just when Boxwood was first used for ornamental purposes, but we know that the ancient Egyptians made combs of the wood. The allegorical ship of Tyre (Ezekiel 27:6 Rev. Vers.) had "Benches of ivory inlaid with boxwood, from the Isle of Kittim." The yoke for Priam's steeds was made of boxwood, (Iliad 24:268) and there is record that the wood has been used for thousands of years.

Among the ancient Romans probably box was used as much as by any other people to beautify their gardens. Conquering as they did, one nation after another, they transported many Asiatic flowering plants and shrubs, and innumerable fruit and shade trees. While it is true that the Romans reflected the garden customs of the early civilizations yet they introduced into their gorgeous villa gardens many of their own conceptions of garden art.

"Cicero and Lentullus were authorities on the culture of beans and peas. Cato raised excellent asparagus. The Emperor Diocletian is said to have 'contemplated his cabbages with even more enjoyment than the agonies of the Christians whom he slowly tortured to death.'

"But of all the early gardens, Pliny's is the best known, and it is interesting to find in his detailed account of it, how often he refers to boxus, Boxwood. His garden overlooked the Tuscan Sea at Laurentium and is readily found if you 'quit the high road at the 14th stone.' The house had a great portico fronting a terrace 'embellished with various figures and bounded with a Box-hedge, from whence you descend by an easy slope, adorned with the representations of divers animals in Box answering alternately to each other inside a lawn overspread with a soft Acanthus; this is surrounded by a walk enclosed with tree Box, shaped into a variety of forms. Beyond it is the Gestatio (a broad path through which one might be carried in a litter) laid out in the form of a Circus, ornamented in the middle with Box cut in numberless different figures, together with a plantation of shrubs, prevented by the shears from shooting up too high; the whole is fenced in by a wall covered with Box, rising by different ranges to the top.'



A boxwood hedge approaching a picturesque dwelling. The value of this sort of hedge is that it stands all kinds of weather, all seasons of the year, always furnishing a brilliant green note

"The hippodrome or circus for exercise was reached by 'several alleys that wind in and out to meet in the end of a series of straight walks divided by grass-plots, or Box trees cut in a thousand shapes, some of the letters forming the Emperor's name, others the name of his gardener.'

"There were always three main gardeners: a villicus, or vividarius who attended to weeding, transplanting, etc.; a topiarus who carved the shapes in the Box trees and hedges; and aquarius who tended to all of the summer watering, and to the elaborate system of fountains, and to the hot water for the greenhouses, where in winter grapes, melons, gherkins and greens and roses for garlands were grown.

"The paths were often of intricate mosaic, and remains of them are constantly being upturned in the hills of Italy, beautifully soft-tinted memories of those lovely gardens.

"The xystus or parterre was made of complicated figures, almost geometric, edged with dwarf Box, sometimes filled with flowers, sometimes not, as the charm was supposed to lie in the perfection and elaboration of the design. Balanced statues, fountains, or Topiary work in Box marked the angles and axes of the parterre.

"The early Christians in and about Rome had gardens of herbs, and perennials in Box-bordered beds, and here they must have found solace from their persecutions." After the fall of Rome the monks in their abbeys and cloisters preserved the traditions of the ancient gardens by keeping alive many of the plants such as the box and yew.

There is a romantic story of the Boxwood which was introduced into Spain by the Moors who being Mohammedans, would never carve this beautiful green plant into the forms of men or beasts, as did the French, English and Italians. "The most intricate Spanish heraldic symbols were marked out in their patios with Box and flowers." During the Renaissance the exquisite grounds of the Italian villas were not complete without the use of Boxwood. In France, Boxwood was used in great quantities in his gardens by the vain and pleasure-loving Louis XIV.

The boxwood detail on the vast estate shows various ornamental methods of clipping box that has been grown for many years

LeNôtre, the king of gardeners, seldom if ever designed a garden without the use of Box, and one cannot think of a garden of Queen Elizabeth's time without picturing in the mind, garden beds edged with dwarf box. The enthusiasm for topiary work in England reached great height, for we find that "any ladies that please may have their own effigies in myrtle and their husbands in Box." We find the following statements coming from the sculptures in green: "Adam and Eve in Box; Adam a little shattered by the fall of the tree of knowledge in a great storm: Eve and the Serpent very flourishing"; "St. George in Box: His arm scarce long enough, but will be in condition to stick the dragon by next April; a green dragon of the same with a tail of ground-ivy for the present"; "a pair of giants, stunted, to be sold cheap"; "A topping Ben Johnson in Laurel"; "Divers eminent poets in bays, somewhat blighted, to be disposed of, a pennyworth"; "Noah's ark in Box, standing

(Cont. on page 108)

The detail of a boxwood garden, showing unclipped box used as a border for every variety of perennial bloom

Paneled Interiors of Two Fine Offices

Walnut and Oak Panels Make Rich Backgrounds for Early English Furniture

Furniture for these two offices by Kittinger & Co.

Above—The dignified reception room of W. H. Fitzpatrick & Sons. Rugged furniture of early English style reproduced in solid American walnut harmonizes with the oak paneling. Red leather upholstery, and an Oriental rug add color. Paul E. Streich, Decorator

Below—Furniture in the early English style meets with favor among America's foremost executives. In this office of J. H. Vineberg, president of a large dry goods company, reproductions of period designs in walnut harmonize with the paneled walls. The Kirk Co., Decorators

Right—Scene from Walter Hampden's production of "Richelieu." Left to right, Thomas Gomez, Moffatt Johnson, Cecil Yapp, Walter Hampden and Ingeborg Torrup

Center—The versatile Eva Le Gallienne with Egon Brecher in Quinteros' comedy "Women Have Their Way" which is being produced by the Civic Repertory Theatre

Broadway Up To Date

Passing Plays Flayed, Flattered and Fumbled

By BENJAMIN DeCASSERES

"AT THE BOTTOM."

I HAD, of course, read Gorki's celebrated "The Lower Depths," and had seen it performed in English, German and Russian; but of all the productions I have seen, that produced by Leo Bulgakov, under the title of "At the Bottom," was by all odds not only the best, from every standpoint, of the lot but is one of the finest productions made on any stage of any play. To me, it was like a brand-new play.

Tilly Losch, as she appears in the Musical Comedy, "Wake Up and Dream," at the Selwyn Theatre

Mary Ellis, who is co-starring with Basil Sydney in "Children of Darkness" at the Biltmore Theatre

A great breath of new life blew through it, due to the magnificent acting of the company (there wasn't a rôle that wasn't finely cast) and the great directing of Mr. Bulgakov. The up-to-date slang expressions at first jarred on me; but later, I am free to confess, I saw that they helped.

This play has the aroma of immortality about it. It is written from a great height. These tramps, crooks and wastrels are everlasting types, and this play of Gorki's will be as understandable in the year 3000 as it would have been in ancient Greece. Humor, wisdom, meanness, despair, death, drink, hate and love—all are impregnate in this drama of the human soul at the very borderlands of life and death.

Where shall I begin in praising this fine cast? First of all, there sticks to me the work of Edgar Stehli as Luka, the passing pilgrim, gentle, Christlike, a master inventor of the lies that bring peace. He dominates the whole hell of the flophouse.

Then follow the Satin of Richard Hale, a diabolically humorous and Rabelaisian crook; the shabby-genteel Baron of Carroll Ashburn; the Andrei, a locksmith, of John Wexley, a terrible conception of heartless misery; the Nastya of Barbara Bulgakova, who, once she has mastered English, will be one of the finest, as she is certainly one of the most beautiful, actresses on the stage; others, all perfect, were E. J.

(Continued on page 110)

Day-beds in the Early Styles

These Long Seats, Reproduced from Original Models, Often Solve the Difficult Problem Offered by a Blank Wall or an Open Space Near the Fireplace

By JOHN G. WILLMOTT

FEW of the younger generation of the present time have known the rigid discipline exercised in the homes of their grandfathers, though there are those of us who can vividly recall the strict obedience demanded by our own fathers. Nor was this obedience exacted only from the servants, the members of the family having to adhere also to the strict rules, laid down by the head of the household. This was really the last surviving relic of that ancient tradition which accorded the man the title of "Master", a title still used by domestic servants in England when referring to the head of the house; and incidentally the same respect is shown by sons in addressing their father as "Sir".

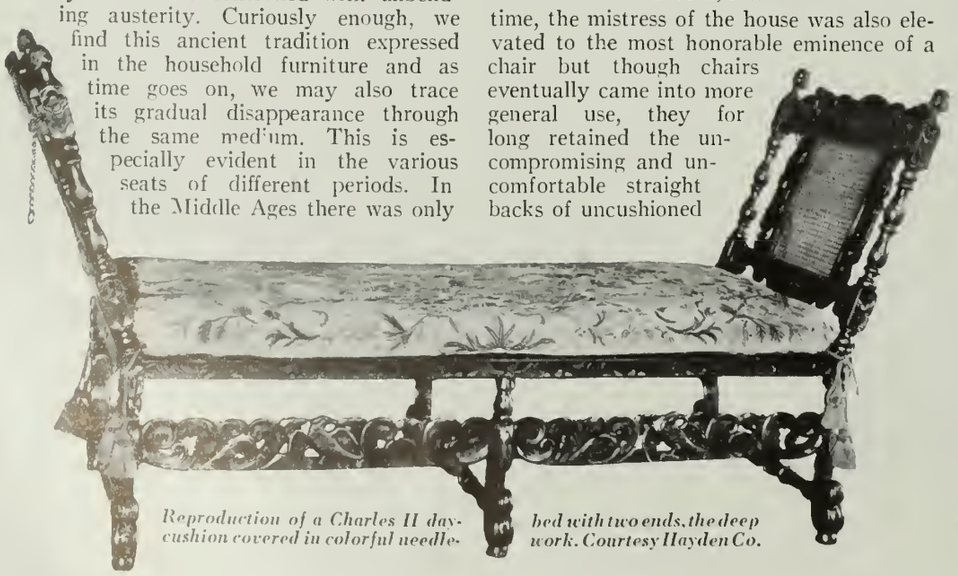
In our time, this austerity has passed to give place to a greater and, possibly, more to be preferred freedom in family life; but even if the importance of the "Master" was recognized as late as the past century, his status never reached the point known in mediæval times and for some time later, when the lord of the house was exalted almost to deification. In fact his power then was unlimited and his servants and members of his own family alike were controlled with unbending austerity. Curiously enough, we find this ancient tradition expressed in the household furniture and as time goes on, we may also trace its gradual disappearance through the same medium. This is especially evident in the various seats of different periods. In the Middle Ages there was only one chair, this being reserved for the master of the house, other folk having to be content with benches, forms and stools. In time, the mistress of the house was also elevated to the most honorable eminence of a chair but though chairs eventually came into more general use, they for long retained the uncompromising and uncomfortable straight backs of uncushioned wood which permitted none of the comfortable lounging we indulge in today. There was more of elegance than of graceful relaxation. Even when more comfortable upholstered furniture made its appearance, it was not considered correct for a woman to sit in a reclining position except in the privacy of her own room; and this stricture remained, to an extent, as late as the Victorian era. There is, however, a certain noticeable abatement of the rigid decorum in the coming of the elongated chairs, we now speak of as day-beds. Perhaps this was brought about by the gay King Charles II after he was restored to the throne of England, because it is natural to suppose that he had become accustomed to the French customs during the time he had been a refugee in that country. And the chairs with lengthened seats would offer some compromise to the stricter conventions of England and permit the king's favorite ladies to be slightly more comfortable even when in his Majesty's presence.

PHOTO BY CILLIES

Sofa-beds of the type shown here follow the Louis XV styles and are both comfortable and decorative as the material used for covering is continued on the outside ends. Courtesy Brunovan, Inc.

In their original form, these day-beds would offer little of that ease which we demand now, but with a well upholstered cushion they become one of the most acceptable reclining seats. From the viewpoint of decoration the types which date from the late Stuart period are an addition to any room which is furnished in oak or walnut; and if those which were once part of English homes of that time are now difficult to find, exact replicas of original models are being made in the present-day factories. Like those of the later Queen Anne and early Georgian times, the back and the style of carving follow that of the contemporary chairs, but with this difference. Whereas the chair back is stiffly vertical, this when applied to the day-beds takes a cant to allow for greater ease when reclining.

Some of the back panels were hinged to the seat rail to permit them to be adjusted, the panel being supported by cords fastened to each of the uprights of the back. Then, too, there are the two types of day-beds of the Stuart period, one which was placed next to a wall and another which stood at the side of a fireplace or in another part of a room. The variation between the two is in the carved



Reproduction of a Charles II day-bed with two ends, the deep cushion covered in colorful needlework. Courtesy Hayden Co.

stretcher along the side, the wall piece having this only on one side while the type intended for use away from the wall had the stretcher on both sides.

That the day-beds copied from this style offer considerable decorative qualities is due to the carved stretchers and back. These are admittedly elaborate when compared to later examples, but they are perfectly symmetrical in the arrangement of the various scrollings and foliation that mark the period. Some of them have whorled feet and scroll shaped legs, with others the legs are turned and finished in a lion claw foot the uprights of the back also being turned, either spirally or in different shaped members. Many of them were of walnut, a wood which was beginning to replace the oak at this time and any one of these day-beds made of walnut assumes the attractive color tones which have caused this wood to retain its popularity and its revival with furniture manufacturers of the present time.

As a rule the seats and back were caned, this also being repeated in modern facsimiles but with some the back panel consists of vertical stiles framed by a wide carved section on either side and the usual elaborate top rail and cresting. In later years the caned back or head was replaced by a thin pad covered in needlework and when this is done the decorative effect is markedly enhanced, especially if the needlework chosen has the soft bright tones such as are found with the large bouquets of flowers. It need not necessarily be an old piece of needlework because this is also being reproduced in modern factories, where by some ingenious methods the self-same subdued color shades are being repeated. Only recently we saw one of the Stuart day-beds in a home and the head had been treated with a piece of this modern needlework, which framed in the carved back made for a striking picture.

That these couch-seats continued to offer some acceptable concession to propriety is apparent from their having remained popular until the time of Chippendale. So that during the intervening period from their first being introduced they were made in keeping with the prevailing designs of chairs. By the reign of Queen Anne the wide carved stretchers and backs had disappeared and were replaced by turned rails and plain backs with the vase or "fiddle" center splat. The turned legs had also been discontinued, to be superseded by the simple but more graceful short cabriole which had been brought to England by the Dutch. As with the earlier Stuart pieces the later day-beds were supported on eight legs, these and the many stretcher rails adding much to their charm.

By the beginning of the 18th Century they begin to show a similar treatment to the later one-end scroll couches, the seat being upholstered and fitted with a long padded cushion, while the head assumes a tentative scroll shape also padded. But if after that time they gradually gave way to the couch as we now recognize it and if, as we may, we see in the change a relaxation of the conventions, the day-beds were still made though their use was restricted to the smaller homes. We are able to illustrate here two day-beds reproduced from the early 18th Century designs. Both have the eight short cabriole legs and plain feet, the stretcher rails of one retaining the spiral shape, more generally associated with the Stuart period. That one also has the rectangular caned seat and the back evolved from the chairs having the plain vase back-splat, the uprights being turned.

Austere as this day-bed may appear in the illustration it needs but a thick padded cushion to become a most comfortable piece of furniture, which, when necessary, would serve as an equally comfortable bed. This metamorphosis, accomplished by upholstered cushions, is illustrated in the other day-bed of a similar type. The same basic outline is used though here the chair-back head is replaced by the scroll form, previously mentioned. A deep cushion has been fitted to the seat and a bolster placed at the head. Many of the seat cushions used with these couch-beds are in the form of a well made spring mattress disguised to some extent by a well padded top and covered with material suitable to the room in which the piece is used. The purpose of this, of course, is to allow for its being a comfortable reclining seat during the day as well as a bed when need arises.

Nowadays, with our desire to reproduce interiors in the styles of other days and particularly those of the early 18th Century, these day-beds offer a solution to an often vexed problem. A room may have a wall space that seems to be lacking the proper and pleasing setting when chairs are placed against it. Or it may be that the right degree of inviting comfort is wanting near a fireplace.

(Continued on page 112)

This example has more of the distinct bed shape adapted by using the two cane paneled ends with the carved cresting of the reign of Charles II. Courtesy Shaw Furniture Co.

Louis XVI reproduction day-bed, covered in antique daffodil yellow damask. The cushions are also of the antique damask. Belmaison Reproductions, John Wanamaker

Double paneled head day-bed on eight short legs and turned bobbin stretchers suitable for a library. Courtesy Schmeig, Hungate & Kotzian

Bachelor's Taste Expressed In New Apartment

The Card Room with the Atmosphere of an Old English Taproom, the Colorful Pine Paneled Living Room, and the Classical Georgian Dining Room Are All Arranged for Comfort as well as Charm

Stair and Andrew, Decorators

PHOTOGRAPHS BY JOHN WALLACE GILLIES

Left and below—The pine paneling in this living room was taken from an old room in England. The cupboard, with a colorful collection of old Chinese porcelain, green windowdraperies and upholstery give life to the room

Right—The walls of this Georgian dining room are finished in soft green relieved by two colorful old Dutch landscape panels. Chippendale chairs are upholstered with jardiniere velvet. Draperies are old damask

Above—The game room in this bachelor apartment has been modeled after an English taproom, with old scenic wall paper, glazed to give the effect of murals. Floors, woodwork, and furniture are dark oak. A Welsh dresser, used as a sideboard, holds a rare collection of old pewter. The leaded windows, with colored inserts taken from old stained glass windows, add much to the effectiveness of the room. A flood-light has been placed on an outside wall so that it will shine through these windows at night. The upholstery of the English day bed and window draperies are of roughly woven red linen

Below—Another view of the living room showing the fine mahogany bookcase, and the doors leading into the reception hall and the dining room. On these doors are large old English brass latches with huge keys. Queen Anne chairs covered with old needlework stand on either side of the bookcase. The woodwork and upholstery carry out the red, brown and yellow tones of the Persian rug. The sofa is covered with heavy linen gaily figured on a brown background which harmonizes with the pine paneling. The wing chair is upholstered in green damask like the window draperies

F. Luis Mora's superb oil painting, Song to Granada, in which the lyric spirit of Spain is eloquently expressed. Owned by Mrs. Wm. Sloane, of Norfolk, Va. Courtesy Fifty-sixth Street Galleries

Center—The Cathedral of Santiago, Spain, from an oil painting by Wells M. Sawyer, an American artist in Madrid while interpreting Spain's glorious temples of Worship. Courtesy Peter Juley and Son, New York

The Season's Travel Lures Abroad

Spring Activities in the Social Life of Old World Cities. The British Isles, France, Germany, Japan, Spain and Italy at Their Best

By HENRY WELLINGTON WACK, F. R. G. S.

LAST November, the British Prime Minister, J. Ramsey MacDonald, said: "Enmities are born of ignorance and prejudice; friendships of personal contacts and understanding. The best way that the peoples of different nations can get to know each other is by travel. In this way we learn to appreciate the culture, history and characteristics of other nations." This is the gospel we have been preaching and practicing many years. It is the only way, the most enjoyable and popular way of founding a philosophy of social confidence and good will. By traveling far and frequently our social, professional and industrial leaders are doing much to insure peace and co-operation throughout the civilized world.

Spring is always a season of new promise. All life is in an ascendant mood. However active the winter social season may have been; however much the material endeavor of men and women may have worried and wearied them, there is that eternal spring in all of us that always responds to the long call from beyond the horizon.

Below—The fine old Castle of Marksburg on the Rhine, with one of the most beautiful Rhenish views in Germany. Courtesy North German Lloyd

THE BRITISH ISLES:

The United Kingdom is again emerging from its winter shroud. There is always something fascinating in its spring awakening. The English air has a soft and caressing quality as the earliest flowers come up smiling from the mud. Fat, frumpish and fussy coster women picturesquely bechatter Piccadilly Circus, selling "wilits, sir, thrippence the bunch". Even the wholesome, carbolised streets of the fashionable West End possess that moist coolness that stimulates the rambler in quest of rare old things in dark and dank old shops. London's itinerant street musicians—organ-grinders of fervor and flavor—have come out of their mole holes and sum-

Below—Native African women, making snuff in a land where snuff is still the fashion in the mouth, not the nose. Courtesy Thos. Cook & Son

Monaco. A view of the Peninsula. Site of famous Monte Carlo, on the balmy Mediterranean Coast, to which American, English and European society pays perennial tribute. Courtesy Frank's Tours

moned the historic capital to its spirited new season—the Easter Holidays (April 21st) of great ado socially, from the coast of Cornwall to the easternmost capitals of western Europe.

THE LONDON SEASON:

Social America knows something of what the London season means from Mayfair to Belgravia, from March to May. Social and official functions of impressiveness; rich femi-

Chateau de Lamartine, at St. Point, France, home and tomb of the immortal French poet-historian, Alphonse M. L. de Lamartine. He was born in 1790 and died in 1869. Courtesy French Government Tourist Bureau

nine attire, glittering uniforms, elegant appointments and punctilious service mark the higher British hospitality by distinguished hosts entertaining distinguished guests.

Banquets, balls, dances and teas—grand opera, the drama, concerts, lectures—the Crown's levees, honor list and presentations—then those annual thrills in British sports which obtain with the first big race of the season—the Grand National Steeplechase at Aintree on March 28. The National Hunt meeting will be held at Cheltenham on March 11-13. The International Cross Country Foot Race will be run on March 22. The Spring Racing Meet at Warwick is scheduled to open on March 31 and to continue at Chepstow, Newbury and Cheltenham during April. The Newmarket races begin on May 7 and the Jubilee Handicap on May 17 at Kempton Park. The Derby at Epsom will be run on June 4; the Coronation Cup on the 5th and the Oaks on the 6th. The Ascot Races on June 18 and 19. Polo begins at Ranelagh and Roehampton on May 26.

The British Ladies Open Golf Championship will be played at Formby, near Southport, from May 12 to 16. The Men's Amateur Golf Championship will be played at St. Andrews from May 26 to 31. The British Open Golf Championship will be played at Hoylake from June 16 to 21. The Naval, Military and Air Force Tournament will be held at Olympia from May 29 to June 14. The British Chess Congress will be held at Scarborough from June 23 to July 5.

Art is this year one of England's greatest cultural expressions. Opening in January, and closing on March 8, at Burlington House, the city of London will have shown the world what modern civilization possesses of Italian masterpieces. There has never before in the history of mankind been brought into one collection so many superb works of the Italian masters, lent for this epochal occasion by nations, museums and individuals throughout the world. Valued at the stupendous sum of seventy million dollars—this exhibition should be worth a trip around the world to see; yet it is within but five days journey of our own shores.

Besides this supremely interesting exhibition, London will hold at least eight other major picture displays between March 1 and the opening of the annual summer exhibition at the Royal Academy, on May 5. Edinburgh, home of the Royal Scottish Academy, will also hold an exhibition of the works of prominent living Scottish artists, from April to August.

In music there has seldom been a London season of so many impressive musical events from February to the opening of the Grand Opera at Convent Garden on April 28. It continues until July 4. The Shakespeare Festival at Stratford-on-Avon opens on April 21, and continues until late in the autumn.

Summer time in England begins this year on April 13—one of the sporting events in which the British beat the Americans every year! Our official Summer begins on June 21.

Spring in the British Isles and on the European Continent is the delight of every experienced traveler. The heavy summer travel traffic has not begun; people of leisure, of sophisticated tastes, of social and sport inclinations at smart resorts where every event has its traditional form, dress and individual expression, may enjoy their habits and hobbies without enduring the pressure and the hindrance of the crowd. Crowds are exceedingly interesting to people who are still curious; but to the experienced *habitué* of fashionable life at European spas, theatres, resorts, chateaux and castles—well, crowds are *de trop*. Wherefore the spring season abroad is fashion's most vivacious outdoor matinée. It is the time when ballrooms are relegated and gardens become the gay and colorful social scene.

(Continued on page 114)

Above—A lady of Japan—land of hospitality and unfailing courtesy. Courtesy Hamburg-American Line

Below—Ruins of Pompei, the Civil Forum and the site of the City. Courtesy of the Lloyd Sabaudo Line

Among the New Books

American and European Novels Worthy of Note, a Book on the Human Mind, and Other Literary Matters

By BURTON RASCOE

"THE IRON MAN"

THE IRON MAN by W. R. Burnett was chosen by the Book of the Month Club. His first novel, *Little Caesar,* was chosen by the Literary Guild. This is a most unusual distinction to be achieved by a new author—any author in fact, and it is high testimony to the way in which Mr. Burnett has mastered the art of narrative. His stories have plot and action, yet there are no false notes in them, no implausibilities, no absurdities. His characters are real and alive. He excels in the art of conveying a scene and the atmosphere of a scene by the infallible choice of the precise phrase or sentence and by the exclusion of unnecessary detail.

The Iron Man is the story of the rise and fall of a prize-fighter. It is also the inside story of how prizefights are promoted, how big contests are staged, how prizefighters are groomed for a title, guarded and trained, and how the racket develops its nest of parasites, crooks, and questionable followers. The hero of the novel is a powerful man physically but a man of child-like simplicity and faith in women. He marries a hard-boiled little gold digger who knows how to twist him around her little finger and who double-crosses him right and left. He marches right up to the top of the heap in prizefighting, and Mr. Burnett has given us some exciting descriptions of the ring battles in which his hero fought. You can almost feel and hear the blows being struck by the opponents. And when the hero has reached the peak of his profession he totters. Mr. Burnett indicates, without saying so, that the descent of a popular hero in the field of amusement or sport is rapid in direct ratio to his rise.

The most interesting character in the book, however, is not the hero but his manager, a man who is fine and intelligent and on the square. He has a fatherly affection for the guileless booby whose affairs he manages and tries to keep him fit and out of the hands of leeches. He himself drinks heavily, possibly to blind himself to the sliminess of his environment. Drunkard that he is, he is the only one in the book who has any nobility of character. The hero is a tragic sentimentalist, ironically called "The Iron Man." The story of the emotional conflict between the fighter and the manager, and the manager and the fighter's wife is dramatically presented and sustained. Like *Little Caesar,* this new novel by Mr. Burnett is something more than an entertaining story: it is an honest and distinctive presentation of a phase of contemporary urban life.

"AUSTRALIA FELIX"

I believe that it is really to the advantage of Henry Handel Richardson that *Ultima Thule,* the third volume of her trilogy of the fortunes of Richard Mahoney, appeared in this country before the other two. That fine novel excels in "story interest" and so reached a fairly large audience. The first volume of the trilogy, published under the title, *Australia Felix,* is a whole novel in itself establishing the character of the chief actors in the drama, Richard Mahoney and his wife, Mary. In a series of episodes, quietly told, we see that, as the Negroes say in the South, Richard is a man "marked for trouble". He is unstable, acutely sensitive, incapable of compromise, always seeking in some new endeavor, some new place, that adjustment of life which he can never achieve. The book opens with him as a keeper of a general store in a mining camp, whither he has gone in search of gold after abandoning the career of medicine. He loses his trade by his outspoken criticism of the striking miners and resumes his medical practice in town. In this too he cannot keep his tongue and soon he has quarrelled with his most valuable patient and he is in difficulties again, difficulties complicated by neurotic illness in himself. He leaves Australia with Mary and goes back to England to make another start. In the second volume, to be published this spring, to be called *The Way Home,* we shall doubtless have the history of Richard's vain attempt to find what he is seeking in England.

This trilogy, if I may judge by the two volumes I have read, is the most elaborate "case history" of a neurotic who escapes by actual flight from reality in all literature. Richard does not escape from reality into dreams or fancies; he does not make a world for his imagination to dwell in and make the world around him conform to it in his mind: he faces reality and doesn't like it, but thinks it is a reality of only one place and situation and that another reality, better to his liking, will be found in some other place or some other situation. Richard is at once pathetic and noble. He is honest to the point of fanaticism, just and generous, but impossibly constituted to get along well in the world.

Henry Handel Richardson is the pseudonym of a woman who has been quietly composing her deep and impressive novels over a period of more than twenty years.

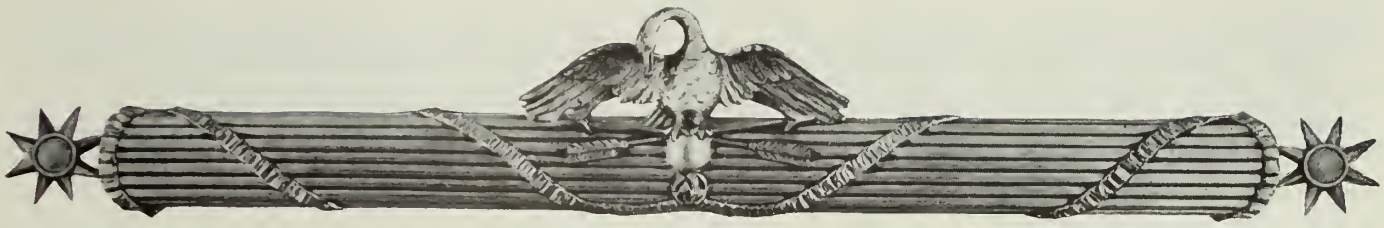
(Continued on page 120)

Above—Helen Grace Carlisle and her children. Her new book, "The Mother's Cry," published by Harper & Bros

Left—John Dos Passos, author of "The 42nd Parallel," a historical novel published by Harper & Bros.

Left—H. M. Tomlinson, the author of "All Our Yesterdays," which has been recently published by Harper & Bros.

Right — Hugo Wast, author of "The Strength of Lovers," published by Longmans, Green and Co.



Gay Spring Fashions for the Window

World Artists Have Devised New Fabrics to Suit Either the Strictly "Period", the Frankly Modern, or the Pleasantly Informal Interior

By HARRIET SISSON GILLESPIE

This novel fluted brass cornice with star and ribbon motif is suitable for a room in Empire treatment. Harris Interior Arts, Inc.—Above

FROM the time of Queen Elizabeth, when the beguiling English casement came to be, and the home acquired a fresh radiance, women have taken a perennial delight in dressing their windows. But the dour hangings of those days, suave and elegant as they must have appeared in the eyes of the Tudor chatelaine, are not even remotely to be compared to the softly glowing fabrics which world artists have devised for the glorification of that picturesque casement today.

They strike another and gayer note and reflect a more untrammeled spirit. One finds sheer printed voiles, crisp alpacas and translucent sunfast silks in delicate pastel colors, in modern feeling. Strie, in graduated tones of pure color; stripes, both vertical and horizontal, the latter a renaissance of the Victorian bayadere; filmy chiffon, both plain and figured; satin striped gauze, celanese and scores of others.

And yet, though the new spirit is still dominant, it hasn't entirely dimmed the popularity of the old favorites. Rare damasks, stately brocades and rich velvets, it is needless to say, will never lose prestige. They still bear the stamp of dignity and restraint, if not sobriety, for even in historic textiles such as these, one finds fresh nuances of color, and chartreuse, citron, copper, vert and coral are taking the place of the reds, greens and ambers of earlier days.

No one, however, blessed with a keen color sense, could be anything but intrigued by a vert damask used to curtain the tall windows of a traditional Georgian interior, with apricot gauze against the glass.

A semi-glazed chintz in woody browns with yellow and tomato red in Victorian feeling. Photo by Dana B. Merrill. F. X. Schumacher & Co. Inc.

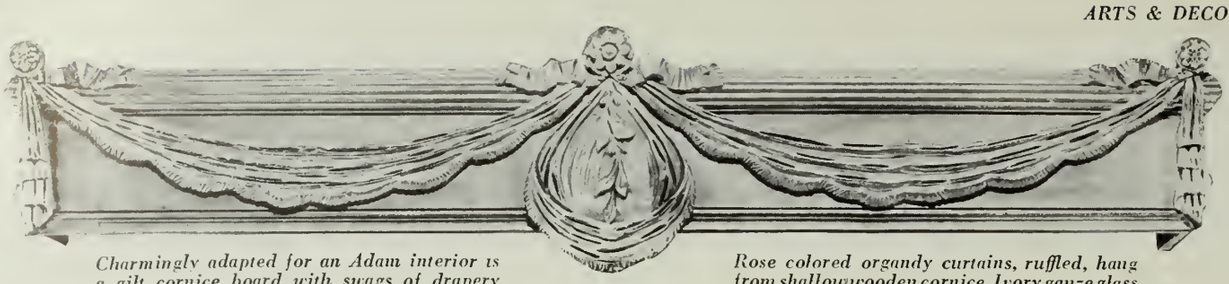
Shaped overdraperies of semi-transparent black silk in paste blue and pink design were used with pale blue chiffon glass curtains. Adeline De Voo, Decorator

Nor, in a typical Colonial room could anything surpass, for sheer beauty of color and expression, a ravishing new coral velvet, shot through with lines of gold and lined with pale gold silk. The curtains hang from a repoussé gilt metal cornice, without benefit of tie-backs. If formality is desired, the cornice will most easily achieve it.

Even the Victorian mulberry appears in a new silk brocade, in a Bruno Paul design of fuschias, in melting tones of orchid, which, though inspired by a famous modernist, was still sufficiently characteristic of the age to form the draperies in a Chippendale room, designed by a New York decorator for a discriminating client. A wood cornice, painted in the prevailing colors of the fabric, and flat tie-backs were used. Gold satin-striped net formed the under curtains.

Where heavy, formal textiles are used, curtains that draw at night are best liked. Invariably, they are finished with a French heading of pinch pleats and both sets of draperies hang full to the floor. The lining consists of a soft silk in a delicately harmonizing tone. The color effect of this lining must be studied from the exterior of the house as well as the interior. Light colors usually give the outside of the house a more cheerful, hospitable appearance.

Of the many pleasant curtain accessories there is the cornice board, whose acceptability for nearly every type of window dressing is stressed in several new and exclusive styles. One of glass etched in gold is variously suited for a Colonial, an informal French, or an early American interior where simple pine or maple furniture is used. Quite new, and equally appropriate for any of these various types is a cornice of sectional mir-



Charmingly adapted for an Adam interior is a gilt cornice board with swags of drapery and ribbon rosettes. Harris Interior Arts, Inc.

Rose colored organdy curtains, ruffled, hang from shallow wooden cornice. Ivory gauze glass curtains. Interiors by Marjery Sill Wickware

rors, set in white metal. Another is composed of black glass and mirrors in a similar setting.

Of quite outstanding charm also, are the new holdbacks. Some are copies of historic models; others, new interpretations of old designs. An Adam cornice shows swags of drapery, bow-knots and rosettes. For an Empire treatment is a fluted brass cornice with a spread eagle and stars for supplementary detail. Or, a glorified gilt leaf, 14 inches long, of Louis 16th flavor, is exceedingly decorative in a formal French interior or in a room of no particular period.

Quite unaffected by modernism are the fabrics to be used with Jacobean furnishings, the most popular being the crewel-embroidered linens with the running vine and gay floral detail, reminiscent in coloring of the Indian embroidery that first inspired the mode.

Between the hand embroidered and machine made crewel-work is a wide variation in price. The former has more of the character of old craftsmanship, yet the latter has both the color values and feeling of the historic English textiles. Crewel embroidery on colored linens in gay isolated motifs is a new and pleasing variation of the old theme. An old blue linen has a particular affinity for the dark English oak of the period.

Plain crash with wool fringe is often used, the fringe repeating the colors in the upholstery, as in one charming room where the tones of the crewel embroidered linen covering a divan and a chair seat, the blue linen of a wing chair and the terra cotta velvet of an overstuffed piece, built in English lines, were picked up by the trim.

A lacquer and gray wool and linen mixture, in a modified geometric design, would be delightful in an early English, early American or a modern setting, since besides featuring the ap-

From a repoussé gilt cornice hang floor length draperies of amber damask. Champagne tinted gauze, with silk fringe, against the glass pane makes a close interesting color harmony in the sunlight

PHOTOGRAPHS BY MATTIE EDWARDS HEWITT

An interesting treatment for a circular window. To a rod, fitted in the opening, the material is attached. Taffeta tie-backs hold the fabric in pleasing folds, and add a note of spirited charm

Tapestry · rich in color · mellow in texture · lends an old world splendor to furniture of today

TAPESTRIES for furniture coverings offer a rarely stimulating source of decoration! No other fabric brings to the modern ensemble such depth and play of color, such richness of texture and design.

Some of the glamour and romance of the past comes into the room of today with one of these tapestries. And not only comes, but stays; for fine tapestries, like the priceless antique rugs of the Orient, seem only to grow lovelier with the passing of years.

The lovely chair tapestry shown here well illustrates the distinction which marks each piece included in the Schumacher collection. It is a charming floral pattern, woven in softly variegated shades of beige, rust, green and brown on a background of mellow rose!

Among Schumacher fabrics you will find examples of all types and all periods—the best creations of contemporaries and the time-tested designs of the past. Your decorator, upholsterer or the decorating service of your department store will gladly obtain samples for you—whatever your decorating need.

"Fabrics—the Key to Successful Decoration." This generously illustrated booklet suggests a wealth of decorative possibilities for fabrics. It will help you to plan intelligently with your decorator . . . and to discover many new sources of charm for your home. It will be sent to you without charge, upon request.

Write F. Schumacher & Co., Dept. B-3, 60 W. 40th St., New York, Importers, Manufacturers and Distributors to the Trade only of decorative drapery and upholstery fabrics. Offices also in Boston, Chicago, Philadelphia, Los Angeles, San Francisco, Grand Rapids, Detroit.

This charming tapestry, designed especially for a chair, is woven in warm tones of beige, rust and green on a rose background, or on a soft hazelnut or a subdued green background

F·SCHUMACHER·&·CO

A new Louis 16th cornice in walnut and gold finds favor with those who wish to strike the correct note in a French period interior

proved red lacquer, it combines excellence of design and interesting loomwork. With it, an inconspicuous oak cornice may be used or it may match the paneled or sheathed walls. For glass curtains, linen, sheer sun-fast silk, gauze, plain or satin-striped; or any of the casements, in deep cream, ivory, or in the popular champagne tone, are in keeping.

The formal French period room demands a special cornice, and a new and quite elaborate one in Louis 16th feeling will find favor with those who wish to strike the correct note of harmony in a room of this sort, for it emphasizes, as a cornice should do, the architectural flavor of the background. Many of the modernistic printed voiles with their fresh pastel colors are in pleasing accord with the delicate refinement of the informal French as well as Early American interiors. They came in a most tempting variety of original designs and color combinations.

PHOTO BY DANA B. MERRILL

An original printed voile in soft pastel shades done in a restrained and quite modernistic design. Adeline De Voo, Decorator

As an indication of the influence of color on design is an original printed voile using the Spanish bayonet plant, as the important motif, in grays and blues on a pink ground, that has a peculiar affinity for this type of room.

For the formal Spanish room, with its rough plaster walls, massive furniture, its tooled leather and gold ornamentation, are the more sophisticated fabrics such as damasks, brocades and velvets in chartreuse, citron and the copper tones. The long full draperies may be hung from a painted or gilt cornice, a painted valance board or a shaped valance of the material edged with gold galloon. Flat tie-backs, employing the galloon, or one of gilt metal in a distinctly Spanish design would be appropriate.

Any of the orange and yellow striped fabrics possess the gayety a sun room in a Spanish house requires. The curtaining of the oval Spanish window is quite simple if an oval rod is fitted to the opening, then rolled with muslin. To it the curtains are sewn. The same method may be used for a circular window, with the curtains parted below.

Strie, liked for the frankly modernistic room, is to be had in silk, cotton or wool, in various graduations of pure color. The vogue for stripes extends to chiffons, voiles, alpacas, satins and nets, in many cases acting merely as a foil for new art designs. A plain gray chiffon, hung long and full over an invisible rod, was used in a room done in the modern manner having black and silver walls and a few pieces of the furniture done in green and silver striped satin.

Pale blue chiffon formed the under draperies for curtains of semi-transparent black silk, with vividly contrasting effects obtained by geometric detail imposed on leaf motifs in pastel blues and pinks. A white metal valance is the newest idea in the very modern room, though one decorator is urging, and quite successfully, a return to the wooden curtain pole with wooden rings. Cotton plaids in brown, green or blue, with coral would be pleasingly effective in any formal interior.

So many delectable materials are available for the early American room, a selection is more difficult. None are more diverting than the pictorial semi-glazed chintzes. One of the most amusing is an early Victorian window setting designed with a quaint disregard of decorative formulae. Printed in woody browns with enlivening touches of yellow and tomato red, it goes delectably with simple old furniture, and tones in with wood textures.

PHOTO BY MATTIE EDWARDS HEWITT

Flame colored gauze curtains, taffeta ruffled with taffeta tie-back hung from a painted cornice, were used in the unusual decoration of an informal French interior

Another amiable and friendly chintz in mauve and green on a yellow ground is certain to achieve fame, since it is dedicated to Rockwell Kent, and depicts, with more or less realism, the inevitable Bridge of San Luis Rey.

One of the anomalies of the curtain fashions this season is the affinity of some of the modern materials, strie, for example, for the early American home, yet, the living room in a little Connecticut house of the "salt box" type was curtained with it in graduated tones of violet shading through apricot to yellow, with opalescent glass hold-backs. Strange to say, it was as much in the spirit of the times as the yellow wall paper in a toile pattern, reminiscent of Kent with small scale vignettes of quiet pastoral views.

Taffeta and organdy add immeasurably to the gayety of the country house. Their cool, fresh tints reflect so much of nature and their wonderfully decorative quality fits so happily into any room that they are indeed popular.

Right—A damask showing the decidedly distinctive technique in modern art, recently developed in Germany. In this modern design the color values are used in unique Druid fashion. Courtesy Marshall Field

© 1930, N. Y. G.

New York Galleries, Incorporated—Decorators

The delightful impression of well-being created by some rooms is often due to the happy accordance of the appointments and background. To those who would enhance their environment with this atmosphere, a visit to these Galleries will reveal a wealth of suggestion.

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CABINETMAKERS ~ DECORATORS ~ ANTIQUARIANS ~ ARCHITECTURAL REMODELING

Two Cape Cod Cottages of Refreshing Simplicity

These Small Houses in Bronxville Reflect the Purposefulness and Harmony of Early American Home Life

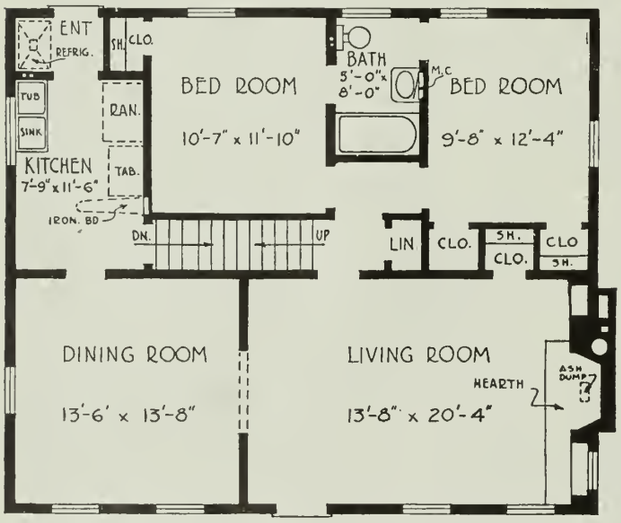
Arthur T. Romick, Architect

PHOTOS OF INTERIORS BY RICHARD SOUTHALL GRANT

WE might see these two attractive Colonial cottages of the Cape Cod type almost any place in America without feeling that they were out of harmony, but they happen to be in Bronxville, New York, the homes of Miss Marie E. Merrill, and of Mr. and Mrs. John A. Scott. Here is no confusion of design or feeling, but architectural freshness and originality of detail—honest, practical building.

Perhaps no other style of architecture lends itself so satisfactorily to the purpose of the builder who would create a lovely home on a limited budget as does the Early American, and especially the Cape Cod type. And little wonder, when we consider the character and manner of living of our forebears who evolved this style. Many of their old houses still stand on Cape Cod, testimony to the fact that the original owners, whether farmers, or millers, or schoolmasters, or seamen, or shipmasters, were essentially home builders. It is the very simplicity of these Cape Cod cottages which gives them distinction. The home and the family were completely the center of life, socially, industrially and intellectually. It is little wonder then that the houses these early American families built typify the honesty, comfort and simple beauty which characterized their home life.

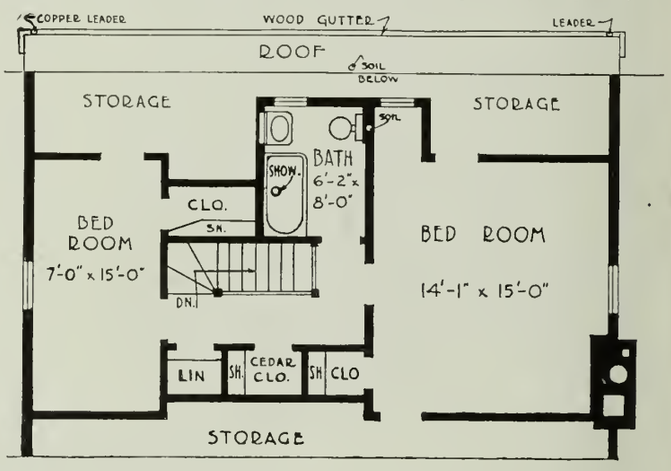
Exterior view of the home of Mr. and Mrs. John A. Scott. The skillful arrangement of planting does much to create an atmosphere of hospitality



The exterior finish of the home of Mr. and Mrs. Scott, shown on this page, is of white painted pine shingles, with chimneys of common red Connecticut brick, manufactured by a process which gives the same texture and coloring as that of the Connecticut brick made a hundred years ago. The roof is of red cedar shingles, laid on in uneven courses, and left unstained to weather. A small projecting porch, with latticed sides, adds interest to the entrance, and makes a play of light and shade across the white door. The small paned windows are fitted with green shutters.

Left—Ground floor plan of the Scott home. Right—plan of the second floor

Below—Dining room, with Colonial fireplace, broad mantel and interesting cupboard



As one steps through the entrance into the living room, he has a sense of having suddenly gone back scores of years into a Colonial home—so complete is the harmony of the interior finish, genuine antiques, and reproductions of Early American pieces. The pine paneling of the walls is stained, antiqued, and painstakingly waxed to the color of the pine and maple furniture. For the floor, edge grain fir step planks of random widths have been fitted together with tongue and groove and "V" joints, nailed down with round-headed wrought-iron nails. The fir was mill-dressed. After it was laid it was given the appearance of age by first scraping the surface in different directions, applying stain, toned a rich, dark brown, following this with several coats of wax. Walls and ceiling of the dining and living rooms are covered with two coats of plaster, scratch and brown, finished in a natural gray color, troweled slightly uneven to give an interesting texture.

★

Interesting Homes are Mirrors of Those who Live in them

They have a subtle air of charm and graciousness . . . in their furnishings . . . their arrangements for living comfort . . . especially telephone convenience.

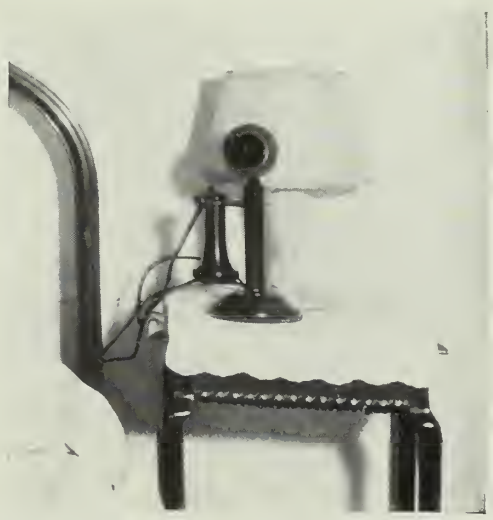
Homes reflect the personalities of their owners. A few are dull, lifeless, inconvenient; others are sparkling and joyous—a pleasure to visit because you know they are a pleasure to live in.

And in these homes you will find that things are planned with a view to greatest comfort and convenience. Telephones, for instance, are located wherever they will save steps and time and effort. By an easy chair in the sun parlor . . . in the breakfast nook, or kitchen . . . on the library table . . . bedchambers and guest room . . . maid's room . . . in fact, everywhere they will bring ease in placing and answering calls. Even in a small home, you can save an extraordinary amount of time and many, many steps by having enough telephones.

Telephone convenience is almost a necessity in modern homes. And its cost is surprisingly moderate. Your local Bell Company will be glad to help you select the best locations in your own home for telephones. Just call the Business Office.

It may be crispy cold outside, but here it is warm and cozy . . . with the late afternoon sun streaming through the windows . . . a comfortable chair and a good book . . . and, of course, a telephone right at hand for that final touch of complete convenience. A modern note, surely . . . and a sign of sensible living.

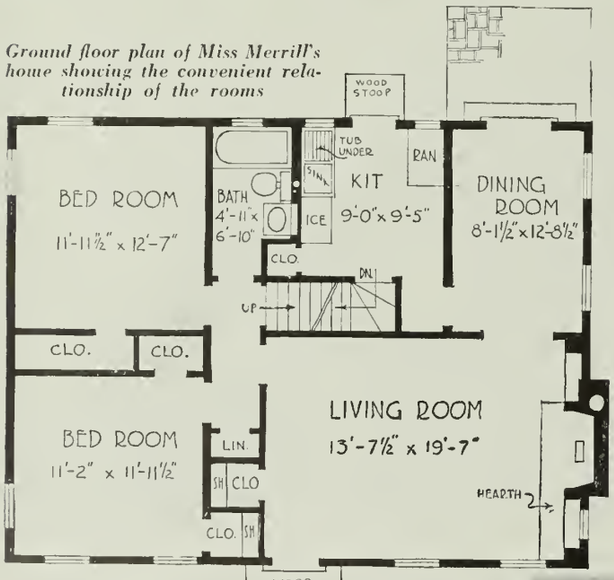
Breakfast. An enjoyable meal, yet scarce a leisurely one. But there's a telephone within easy reach . . . to save minutes when minutes are important.



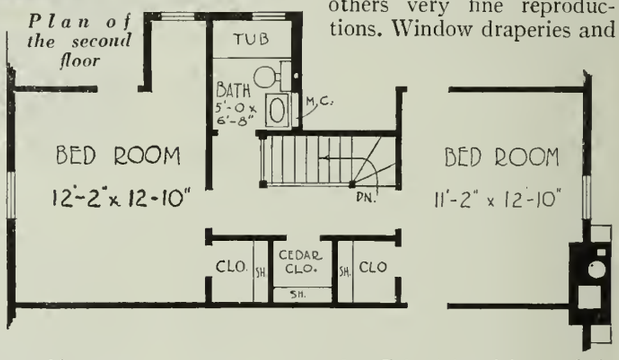
And in the maid's room a telephone is not only a bit of thoughtfulness . . . but it also tends to assure the answering of calls when the family is out.

The pleasing entrance to Miss Marie Merrill's Bronxville home, with shutter doors and a ship's masthead lantern on either side. The Colonial door has tiny panes set in at the top

Ground floor plan of Miss Merrill's home showing the convenient relationship of the rooms



Plan of the second floor



Not even in the smallest details of the interior finish have jarring notes been allowed to intrude. The broad fireplace, with brass andirons in appropriate design, colorful old hook rugs, windows hung with only simple glass curtains, the pewter lighting fixtures, and the collection of Early American glass on the shelves at one side of the fireplace, are all in harmony.

Connecticut bricks, like those used for the exterior chimneys, are used for the fireplace. The long mantle extends across to the right side of the room, and forms a broad ledge for the high window above. Below is a convenient cupboard for fuel, with long, wrought-iron strap hinges.

Floors and wall finishes are uniform throughout the house, except that in the bedrooms, paper, lightly sprinkled with a dainty allover pattern, covers the walls.

The sunny dining room is particularly attractive, with a corner cupboard full of old china, and a huge spinning wheel against one wall. In addition to the living room, dining room, and kitchen, there are two ground-floor bedrooms, with a bath conveniently arranged between them, and linen and clothes closets easily accessible. Upstairs, in addition to ample storage space, there are two bedrooms and a bath.

The home of Miss Merrill, a second cottage of the Cape Cod type, is similar to the Scott home in materials, plan, and general treatment, but there the resemblance ends, for the details of decoration have been worked out in an original manner.

The entrance door to Miss Merrill's home has two tiny panes of glass at the top. On either side of the door is a masthead lantern, and the Colonial character is further carried out by the green shutter storm doors which match the shutters used at the windows.

Among the interesting details of decoration in the living room is a colorful old hooked rug above the mantle, the red and yellow and brown tones of which make an interesting harmony with the knotted pine walls. At the left of the mantle is a cupboard with a reproduction of an old stock Curtiss door which is now in the Metropolitan Museum. A sunny window on the other side of the mantle affords an excellent spot for potted English ivy which trails down over the red brick below. The fireplace fittings are of wrought-iron in simple, Colonial design. The furniture throughout the house is Early American, some of the pieces being antiques and others very fine reproductions. Window draperies and rugs carry out the Colonial spirit in their simplicity of design and material. The bedrooms are papered in quaintly figured, unobtrusive paper.

In no detail has Mr. Remick, the architect of these two houses, sacrificed practical features for mere "prettiness." The arrangement of the rooms shows that the individual needs of the persons who were to occupy each house were constantly kept in mind. Both of these houses have been carefully insulated.

The living room is furnished with Early American antiques and reproductions. An old hooked rug above the fireplace gives a vivid touch of color to the room

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Building and Equipping Your Home

Floors for the Modern Home Show a Great Variety of New Materials, Rich in Texture and Coloring, for the Various Rooms of Your House

By MATLACK PRICE

THE question of flooring used to be one of a material or a covering: today there are so many new developments that a floor may be in the nature of both a material and a covering at the same time.

Of actual materials there are, principally, slate, tile and wood. Slate, being a stone, represents, of course, the oldest form of flooring, with tile a close second. In a class somewhere between the two comes cement, which can be thought of as a liquid stone, even though it looks its best when it is scored in squares to resemble tile.

A slate floor, with its natural texture and range of subtle colorings of gray, blue, purple and green, can be made one of the most satisfying of all floors—but its use is restricted to certain types of rooms. The interior which is to be floored with slate needs to be of a very informal sort, and in a style of connotations, at least, which are antique. The room that is very old English or Norman, with rough plaster walls and primitive beamed or trussed ceiling, is the ideal type for a slate floor, or you may find one in a Renaissance interior, provided it is not too stylized. Often, too, a slate floor may be used in a hallway or foyer even when the rest of the house is not so informal.

PHOTO BY GILLIES

Left—A floor of uneven tiles harmonizes with the rough plaster of this attractive dining room. Julius Gregory, architect. Courtesy American Encaustic Tiling Co.

PHOTO BY GILLIES

Right—Zenitherm is used as flooring material for this living room decorated by the Hampton Shops. Courtesy Zenitherm Co., Inc.

The tile floor is an easily recognizable part of the Spanish or Italian kind of house, and the most commonly used kind of tile is the square, red "quarry" tile. Its name, at first a little puzzling, clarifies itself when "quarry" is found to have nothing to do with stone, but to be merely a corruption of the French *carré*, square. This is a hard, red tile, available in several sizes. From the prospective builder's point of view, the floor of slate or tile is not unlike the roof of slate or tile, in that a large part of the cost comes in the structural necessity of strength to support the weight of the material.

The decorative tiles called "Moravian," odd and various in shapes and designs, are sometimes used for floors, and, like the red quarry tiles, or matt glaze encaustic tiles, need the exactly suitable kind of interior. With rough, or semi-rough plaster walls, it is an excellent practice to use, with a tile floor, at least one row of tiles instead of a base-board. Encaustic or faience tiles can go further than this: they can be carried up as wainscoting and trim, and are often found, in houses of Spanish derivation, as

(Continued on page 124)

Right—A floor of square red tiles and a wainscoting of tile in brilliant designs gives color to this living room. Courtesy Rossman Corporation

Linoleum in an irregular design reproducing the coloring of a slate floor is used effectively in a dining room. Courtesy Armstrong Cork Co.

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EARLY ENGLISH OAK FURNITURE, *by* KENSINGTON

The Extraordinary Individuality and Enduring Charm of Early English Oak Furniture—and its Appropriateness in the American Home

ENGLISH oak furniture of the 16th and 17th Centuries drew its design inspiration from the Renaissance movement which had its birth in Italy in the middle of the 15th Century. The England of that day was so far removed from the Continent that it took all of one hundred years for the new style to penetrate. With characteristic tenacity the English craftsman clung for a long period to the traditions fostered by the guilds in Gothic times so that there is a delightful sense of spontaneity in his designs. The form of his furniture was little affected, but he seized eagerly upon the wealth of new ornament, which, however, he interpreted in his own way, so that even in the 17th Century his work possessed an extraordinary individuality and to this is due in no small measure its enduring charm.

Traditional interest, also, gives this early English oak furniture, so expressive of Anglo-Saxon character, a natural place in our American homes. Reproductions by Kensington are authentic in every detail of design and are made of the solid oak by hand throughout in antique construction in a manner to retain the character and the decorative quality of old work.

Kensington Furniture is made in all the decorative styles appropriate for American homes.

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The Walls of Your Home

According to the Type of Room, the Wall Finish May be Wood, Tiles, Composition, or Plaster—Paneled or Plain

By MATLACK PRICE

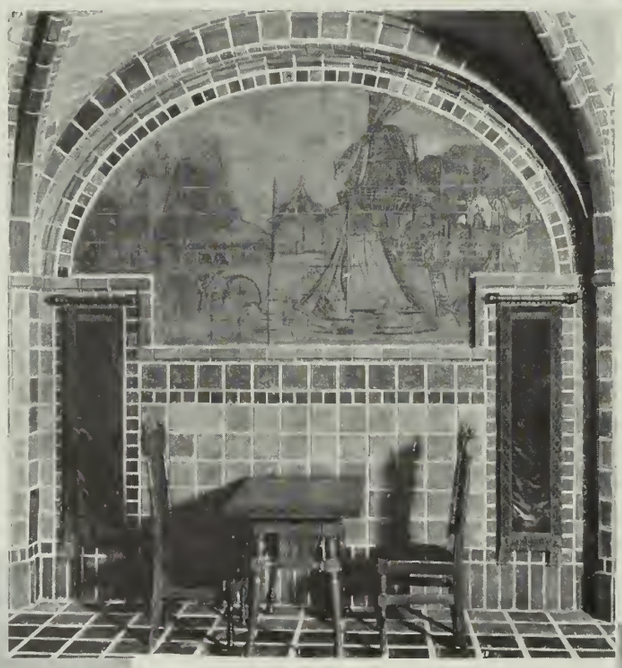
Wood paneled walls lend themselves most effectively to built-in bookcases and such charming little open cupboards as the shell-top one shown. Courtesy National Lumber Mfrs. Ass'n

For the room decorated in the Early American manner knotty pine is always in favor. The pine has, in this case, been finished with a light stain. Courtesy Shevlin, Carpenter & Clarke

WITH all the variety of modern materials available for wall covering, choice among them rests entirely with the kind of house you have, or the kind of room, which may be anything from Elizabethan to ultra-modern.

To begin with the oldest materials, there are plaster, wood paneling and tiles; to proceed to the less old, there is wallpaper; and to proceed further, to more modern ideas, there are such materials as glass, vitrolite, sani-onyx and chromite.

If the house be Norman, Elizabethan, English cottage old or new, or if it be Spanish or Italian, plaster walls are preferred, perhaps with paneling in the Elizabethan house. Spanish or Italian types, moreover, and especially the former, are full of ideal opportunities to use decorative glazed tiles.



By combining plain and decorative tiles harmoniously an unusually colorful and interesting setting is achieved. Courtesy Batchelder-Wilson Co.

In houses of Colonial or Early American derivation, certain plaster finishes can be used, always wood paneling and always wallpaper. The modern in interior treatments is not so stylized by precedent: you can use any of these things, with the exception of wood paneling (which is "old fashioned") and you can use various new materials, such as glass, cork, or vitrolite.

Let us make a few specific notes.

First, there is plaster, with all its finishes, from semi-smooth to textures as rough as you please, and plaster, too, is modeled in decorative ceilings or in bas-relief incidents which may be built in. And for the formal interior, and especially for the foyer or hall, there is cast trouvertine, marked in the effect of ancient masonry.

In any kind of interior plasterwork the principal thing to guard against is liability to crack. The outward appearance of the wall, meaning its texture and color, is the easiest part of the matter to accomplish, and consists only of knowing what you want and insisting on having it. Cracks in plaster walls result mainly from the natural and inevitable settling of a

(Continued on page 126)

Faience and plain tiles are here used to face an open stairway, making it a colorful feature of the hall. Courtesy Associated Tile Mfrs.

Sani-Onyx, a practical material for use on kitchen and bathroom walls, is not affected by temperature or climate. Courtesy Marietta Mfr. Co.

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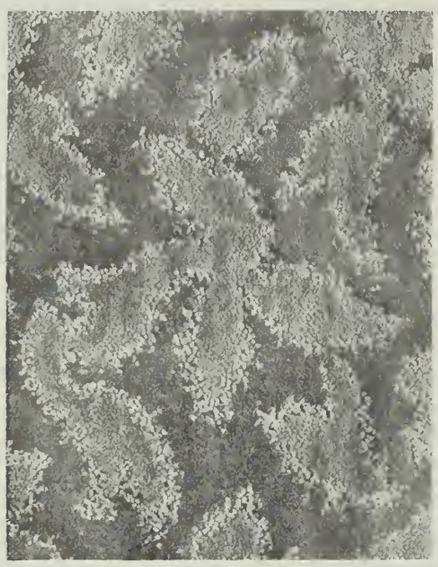
RG INC.

American Rugs in Wool, and Cotton Chenille

Our Rug Manufacturers Reproduce the Designs and Colorings of Museum Masterpieces and Adapt Oriental Motifs to Modern Patterns

By JULIET *and* FLORENCE CLARKE

AMERICAN rug and carpet manufacturers have reason to be proud of their products, for the finest examples of their looms show unrivalled richness of coloring, surfaces of unsurpassed softness and luxurious resilience of pile. Soft shades of vivid colors seem to predominate, in harmony



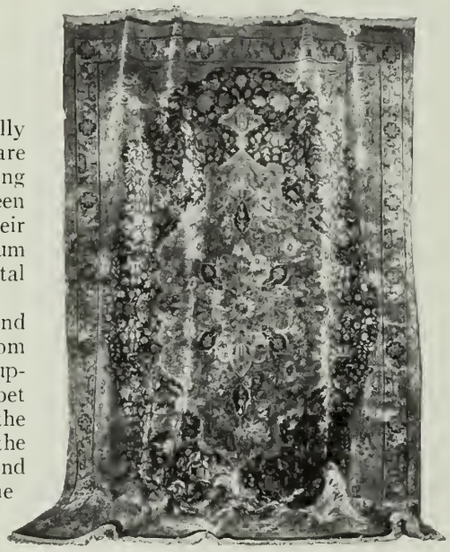
Section of Hartford-Saxony frieze carpet, showing light green conventionalized floral design on a dark green field. Courtesy Bigelow-Sanford Carpet Co., Inc.

with the modern trend and these are especially noticeable in the new "washed" rugs, which are distinguished by a marvelous lustre, glowing depth of rich color, a wonderful silken sheen and deep pile and polish. In many instances their designs are reproductions of ancient museum masterpieces, besides adaptations of Oriental motifs and original modern patterns.

The wools upon which depend the beauty and character of modern American rugs come from many parts of the world: from the craggy uplands of Persia, the mountain ranges of Thibet in Central Asia, from far off China and the storm-chilled slopes of northern India, from the rigorous Highlands of Scotland, from Ireland and Iceland, and from the wild Argentine Pampas. The fleeces are carefully selected for their length and strength of fibre, their sheen, gloss and resilience, for wools differ in their qualities according to the breed of sheep and the localities in which they are raised. In order to obtain the finest yarns, wools must be carefully blended to secure those qualities which must be combined to make a perfect rug, and only the knowledge that comes from years of experience can determine the correct proportions of each type.

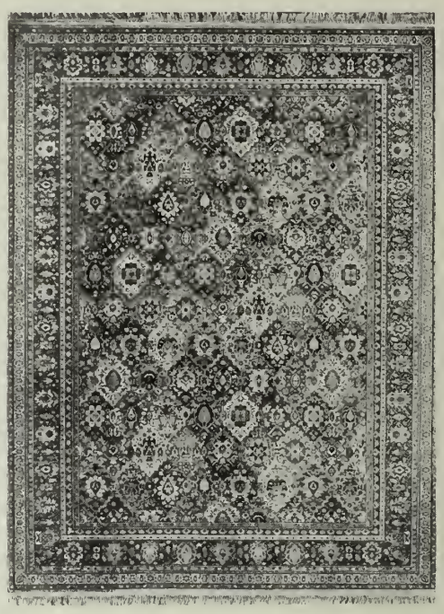
Under the supervision of William Walker, A. M., a noted designer, has been developed the magnificent Caliph series, reproducing many Museum masterpieces, one of which is the famous 17th Century Joshaghan Ghali rug, now treasured in the South Kensington. A beautiful Persian garden divided into compartments is the decorative scheme of the wonderful array of large palmettes, rosettes, lotus blossoms and cartouche formations. The field, covered with iris, roses, poppies, asters and the ubiquitous willow shrub, adored by the Court miniature painters and designers of Iran, is centered by a vase of henna blossoms and bordered with interlaced motifs enclosed by guard stripes. Another lustrous rug reproduces a Victorian flower garden from a William Morris design; its multi-colored lozenge shaped panels, enshrining campanula, carnations, primroses, tulips and wall-flowers, are bordered with undulate arabesque motifs and floral guards. Another superb Caliph is a replica of an authentic fragment of a 16th Century Ispahan, woven in the era of the great Shah Abbas, who inspired the craftsman of Iran to the attainment of a perfection hitherto unknown in the textile art. Embellishing the field of this carpet are palmettes, lotus blossoms, scrolling arabesques, Mongolian cloud-banks, delicate tracery and leafage.

Thirteen lovely designs, each taken from ancient Oriental carpets appear in the Kashmir series and five new patterns have recently been added to the Arada rugs. Among them is the "Mosque of Ardebil" adapted from the famous original of the 16th Century, now in the Victoria and Albert Museum. The beauty and richness of coloring in this rug make it a fitting background for the most sumptuous furnishings. The poetic imagination of Persian designers is skilfully portrayed in a marvelous reproduction of a



This is one of the fine reproductions of Persian rug weaving with harmonious coloring in the Caliph series of American Orientals. Courtesy Mohawk Carpet Co.

genuine 16th Century Kermanshah, with delicate tracery of flowering vines over an apricot field. The central medallion and corner motifs are based on the lotus blossom, which also appears enclosed in panels. A reproduction of an antique Feraghan has the flower and leaf motif, known as the Herati, one of the oldest symbols in existence. Inspired by Chinese traditions it was later adopted by the Persians and translated into its present form; the favorite turtle-back motif appears in the border. These modern rugs are superb, with their scintillating sheen, velvety pile and gorgeous coloring in shades of rich rose-red, Persian blue, turquoise, apricot, fawn and jade, mulberry rose and glowing crimson, the "Tyrian purple" of the ancients. Antique Gorevan,



An Anglo-Persian rug reproducing an antique Kashan design in blue, rose and gold on a taupe ground. Courtesy M. J. Whittall Associates, Ltd.

Imperial Ispahan, ancient Kabistan and Armenian motifs appear in the Anglo-Persian series, as rich and beautiful in coloring as they are euphonious in name, Hindu pine and cypress in the Anglo-Oriental and Persian floral patterns in the Anglo-Asian, while in the Anglo-Lustres and Regals are the same rich colors, brilliant polish and mossy depth of pile characteristic of the new "washed" American Orientals.

As in Oriental carpets, the dyes used in modern American rugs are sun and water fast and are obtainable in an incredible range of colors. Of taupe alone there are thirteen different shades, including rose, green, brown and cold grey taupes, which range from silvery grey to black. The "frieze" effect, in which a portion of the pattern has the appearance of being raised, due to the combination of plain wool and worsted in the

(Continued on page 132)

A modern French rug designed and executed by da Silva Bruhns in Paris. The ground is a golden tan with design in soft green, dark tan, pale blue and peach. Courtesy B. Altman & Co.

LUXURIOUS

TRANSPORTATION

Milady of fashion, in the day of dashing Hussars and court intrigue, went her social rounds in her elaborately decorated and luxurious Sedan chair

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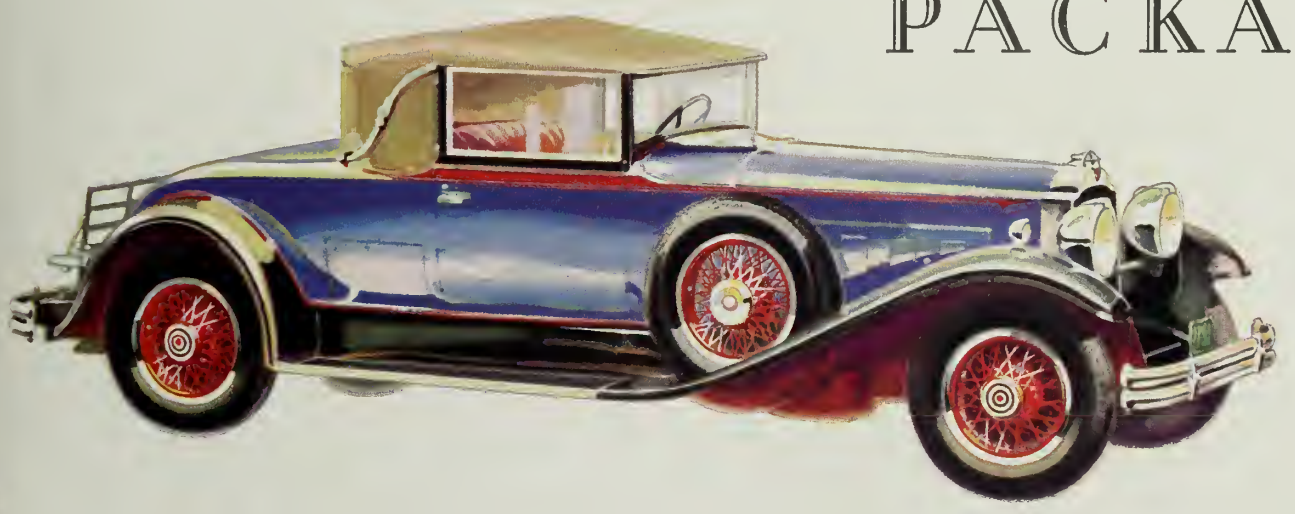

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Country Houses of Southern California

(Continued from page 53)

house. I also used ironwork, taking it from the old houses of New Orleans. The Early California house was a ranch house, rather primitive. Its crude details don't belong in a home to-day."

"Whereabouts in California were those early Yankee houses built?" I asked.

"Along the coast, mostly. They are generally found around the old Spanish missions, and had a little of the mission character. They were built of adobe, with exterior coating of plaster and whitewash, low-pitched roofs covered with tile or hand-split shingles, the overhanging balcony, outside stairway and the patio. But they retained many Georgian details from the East—on the exterior they have the Georgian type of windows and panelled shutters; and inside there are the deep-recessed panelled openings, broad wooden floors, big, Early American fireplaces and other details not found in either Spain or Mexico. Curiously, these early California houses are filled with Early American furniture which the settlers brought with them overland or around the Horn. They represent an Anglo-Saxon influence which is valuable now. This Early California type is particularly suited to small houses and to the furniture and interior decoration of to-day.

"In the house of Mr. J. P. Jefferson at Montecito, on the other hand, is the Spanish type, with Mexican, Spanish-Colonial elements. Its design is modelled on Bertram Goodhue's architecture of the San Diego Exposition of San Diego—Bertram Goodhue whom we all revere. At that time, shortly after I came to California, we were all very much influenced by Goodhue. The Chase house at Santa Barbara is also of the Spanish type."

"How great a part does the influence of the old Spanish buildings in California play in the new California architecture?" I asked.

"You mean the old Spanish missions? It is necessary to distinguish between religious and secular architecture. The old Spanish architecture was chiefly religious architecture and to-day our architecture is almost entirely secular. The old missions are extremely simple. They were started in the latter part of the Eighteenth Century, mainly through the efforts of Father Junipero Serra (the Catholic William Penn of California). They are found along the El Camino Real —the King's Highway, that ran from San Diego, north to San Francisco. They were built by inexperienced Indian workmen, under the direction of Spanish priests who built them as they imagined the great churches and monasteries of Spain and Mexico to be or as they remembered them if they had seen them. The materials were adobe, plaster and brick, with a limited amount of stone. These early Spaniards never confused domestic and ecclesiastic architecture, for their houses were simply designed, with none of the elaborate ornament that they used so fittingly on their churches.

"But, unfortunately, this distinction was not remembered in the so-called "mission" style of the last years of the nineteenth century. From the days of '40 up to the twentieth century, California has gone through much experimenting and the results are sad to look upon to-day. The "mission" was the only work which made any mark, but houses, stables, even garages, were designed along the lines of our simple, dignified, old missions, with campaniles and other ecclesiastical features that had no place in secular architecture. When this fact had finally been understood, architects turned toward the Mediterranean countries of Europe for material, especially to Spain and Italy.

"The Italian is the third type in Southern California. It is easily recognized. It had something of the proportions of the simpler of the Italian country villas or farmhouses and characteristic Italian details, particularly of doors, windows, and of fountains, balustrades, etc., in the garden. The Italian type is seen in the house of Mr. R. B. Honeyman, Jr., at Pasadena, and also in the house of Mr. Edward Lowe, at Montecito, which is of a more informal character."

"What is your opinion of the Indian element in the architecture of the Southwest?" I asked. "Not so much in California, perhaps, where the Indians built no substantial buildings of their own, so far as I know, but in Arizona and New Mexico, where the Pueblos existed for centuries before the Spanish conquest?"

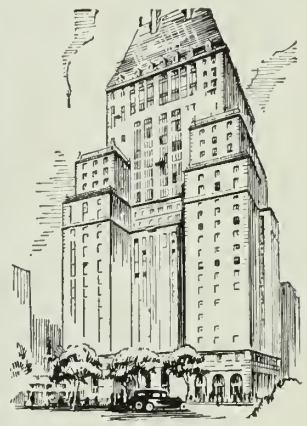
"In that region there are two local types—one is Spanish and the other is Indian. But it is hard to distinguish between them because they are so closely related. The local type to-day is illustrated in this house at Santa Fé. It stretches along a flat site in an irregular, very low mass, about one story high, in keeping with the long, low line of the mountain range behind it, some distance away. Inside, the ceiling of the studio is made of split saplings, and the carving of the room is taken from old Indian carving at Taos. It is interesting, the way they build fireplaces there: They step out the wall to build a fireplace on the corner. The door is combined Spanish and Italian.

"Those are the characteristics of the three types—the formal Italian, the less formal Spanish, and the recently developed Early Californian or Monterey, which fits our Anglo-Saxon traditions. In the scope of these types we can create a house that ranges from the formal to the informal, and that has interiors with a fitting background for almost any type of furniture or wall treatment. And with full opportunity for individual expression. At the same time, each type is in every way a part of this section of the country and is suited to the climate; and it seems to have an individuality of its own in perfect harmony with the history of California."

"You have given me a very clear, painstaking analysis of the new California architecture," I remarked. "It should be helpful to people in others of the newer sections of the country, where they are—or should be—working out a country house architecture suited to their own needs and traditions and to their own landscape and climate. "But," I added, "to my eye, at any rate, there is not much fundamental difference in the three styles. I get a strong impression of one single California style—with no more variation than is needed to give the individuality you speak of."

Mr. Johnson did not reply directly

(Continued on page 131)



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Ornamental Possibilities of Punch Bowls

(Continued from page 59)

of them calls for a suitable background quickly becomes apparent when it is placed in a room. Always does a large silver bowl demand a more or less austere setting, unless it be on a dining table similar to that previously described. But when we come to consider the more numerous and certainly more colorful porcelain, we have little difficulty in finding an appropriate place for any one of them. Naturally some regard has to be paid to the other color effects in a room, but even so, most of the china bowls are so attractive without being obtrusive, that unless there is a very predominant tone in the painted decorations, they generally blend with and become so important an addition to a room that other similar bowls are sought for various places throughout the house.

One setting of especially beautiful character, yet one which is not infrequently lost sight of, is to place a large bowl on a sofa table at the back of an upholstered sofa in front of a fireplace. We can recall a living room paneled in pine in the English Georgian style. The woodwork was of that almost severe unadorned type with high vertical panels, surmounted by a plain molded cornice, no carving appearing other than the foliated scrolling on the frieze of the mantel. On one side of the fireplace was a "grandfather" wing-chair while opposite was an equally comfortable one with a lower back, carrying out the tradition of the "grandmother" chair. In passing, the reason for the difference of the back was that grandmother's beautifully dressed hair was apt to be disarranged in a high back seat; also all early chairs intended for ladies had no arms owing to the voluminous skirts worn in the days of the Georges.

But to return to the paneled living room and the additional charm it achieved from the use of more than one large punch bowl. Across the front of the fireplace was a deep seated sofa of the type which seems to ask one to find an interesting book and to realise, for a while, that there is such a thing as secluded comfort. Immediately behind this sofa was a painted bowl at least eighteen inches in diameter, while another smaller one was placed on a tripod taboret or wine stand near the wall. And the latter was so arranged that the person reclining on the couch could look up and see the flowers, while the perfume was wafted from those on the sofa table.

One is continually meeting with ingenious little "gadgets" which are useful in various spheres. Possibly that which is described below has no direct connection with our subject, but it is a decidedly valuable accessory to any punch bowl as well as in the arrangement of flowers in a shallow vessel. In point of fact, our attention was first directed to it when we saw cut flowers and leaves arranged as a perfect miniature garden in a large oval dish, in the home of a Chinese friend. This quite unusual arrangement was achieved by taking a long piece of thin lead about three quarters of an inch wide. The lead was bent into numerous small loops and laid on its edge in the dish, single blossoms and pieces of foliage being placed in the loops. By cutting some of the stems shorter than others the effect was that of a tiny garden in which small pieces of foliage became trees and the flowers seem to be growing in a natural position.

It will be found that the pliability of the lead prevents its breaking, so that the loops may be arranged asymmetrically and also moved to any position in the dish or bowl. The advantage of this ingenious flower support is twofold. It allows flowers to be adapted to the small "garden" manner in a shallow vessel while in a large bowl it removes that more or less formal bunching, unavoidable when the stems have to be restricted to the holes of the usual pierced wire or glass affair. Obviously a punch bowl does not offer all the possibilities as a dish or deep plate. But the larger punch bowls generally have sufficiently flat bottoms to permit the use of the lead strip in achieving unusually decorative effects. In the Chinese home, mentioned, we have seen the decorated "Lowestoft" type with certain fern leaves trimmed and arranged to look like miniature palm trees, with brilliant blossoms seemingly arranged in a more or less irregular fashion.

Punch having been to a great extent peculiar to England and to our own Colonial ancestors, the larger number of early bowls are of English origin. And if there are few silver examples among the heirlooms of our early families, there are numerous pottery and porcelain examples which were brought here from Liverpool, Bristol, and the Staffordshire potteries as well as the more colorful pieces made by the Chinese, all of which found their way here by the old clipper ships. Quite a number of them still exist in New England, many being painted with ships, though as a rule the English examples were more often decorated by transfer printing with perhaps the colors of the flag added.

Curiously enough, too, not a few of these bowls as well as other pieces of china have been the means of reviving patterns which were forgotten by the present English potters. It is interesting to remark in this connection that while the blue printed ware was popular in England, our Colonial forbears seem to have preferred the same designs in pink. Today, in some of the older homes, the early pink transfer plates and dishes that survive, still stand on the shelves of the dresser and the large bowl with a similar decoration is placed on the wider top of the base. This conjures up a breakfast room furnished in the style of an early New England home. Such a room seems to demand the pink transfer china which has been revived by the English potteries during the past few years. And the table which is generally one of the more simple refectory type can become a note of brilliant color by placing one of the great bowls, filled with flowers, in the center, both when it is set for breakfast and after the cloth is removed.

Nor are they only useful for flowers because they suggest an exceptionally suitable "pot" for growing bulbs. Irrespective of a bowl being of the larger or smaller size, when used for this purpose, it offers a really beautiful decoration which will last for some time. From the time that the tiny tips of the first leaves appear above the "soil" until the flower has bloomed and faded, the bowl is both a center of interest and an ornament that develops a greater charm each day.

Detail, Residence, Beverly Hills, Calif. Gordon B. Kaufmann, Architect. P. J. Walker Co., Builder.

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Furniture Lacquered by Modern Artists

(Continued from page 65)

backgrounds, always bearing in mind the association between this ground color and the designs he intends to apply. With the latter he is careful to repeat those traditional symbols, so much a part of the early Oriental ornamentation on lacquer. These may be unintelligible to our Western minds, but any one of us who cares to study them and to find their mythological significances will discover that each of them conveys some charming message or at least denotes some delightful sentiment. Similarly the different groupings composing the little scenes were generally intended to depict one of those romantic fantasies so dear to Eastern people.

Surely there is something of romance in such a panel as we saw some time ago as the door of a cabinet above a slope front desk. Certainly the effect was beautiful for the room had plain paneled walls against which this wall piece was placed and as the lower part was of burl and crotch walnut, the effect of the lacquered panel above stood out remarkably in contrast to the soft browns of the walnut. Incidentally, too, that particular room gained further dignified brightness from several walnut chairs with plain rectangular backs covered in floral needlework. In this instance we have an example of the use of one single piece of lacquer as the pivoting point for other color developed from chairs, though here the color emanated from the needlework rather than from lacquer.

At the time, I noted that the modern lacquer artist had made no attempt to vary those grotesque forms by which the old Oriental lacquerists represented the human figure. Similarly on the bed, previously spoken of, as well as with other panels derived from Eastern originals, he is careful to portray the animal and plant life with that same feeling that adds so much to the delightful naïveté of the scenes. But we have to remember that examples of this furniture were far less numerous in the 18th Century in China than they were in Europe, after the vogue had reached its height. So that when we take into account the even greater number of articles that are now being lacquered since the present renascence appeared in America, we may safely anticipate that the generations to come will value the finer work of present-day artists to the same extent as we now value the lacquered furniture made in France and in England two hundred years ago.

To touch more fully upon this and to briefly give some idea of the modern pieces which may be used singly or accompanied by one or more other pieces. A library may be regarded as colorful owing to the variable covers of the books, but we have seen one such interior furnished in walnut, made the more attractive by the use of a red lacquered desk with Chinese scenes applied in low relief and accompanied by a similarly lacquered chair. In the same way a hall may be made the more decorative by the use of one of the long-case or, as we call them, grandfather clocks in a red, blue or even black lacquered case with the Chinese designs. Or if it is one of those blank walls which are bound to occur in large rooms, the same blankness may be utilized as a background to one of the dome-topped secretary-cabinets with the fall front fitted with pigeon holes to serve as a writing desk.

Many of these display the most remarkable craftsmanship and are often one of the finest tributes to the modern cabinet-maker, the lacquerist and the metal worker. Constructionally they are perfect in workmanship and in proportion; artistically they are like other of the finer lacquered furniture, equal in every respect to that of by-gone centuries; but we repeat that only when such a piece is the individual handicraft of experienced cabinet-makers and lacquer artists does it deserve any encomium. We spoke of the metal worker in connection with these cabinets. The decorative hinges and escutcheon plates more often than not appearing on important early pieces were also introduced from China. But there is this difference between the metal mounts of the Orient and those of European origin and present-day American; both of the last named are made from heavier metal than that used in China.

Artistically, these wide hinges and shaped lock plates are an undoubted addition owing to the fine engraved work with which they are decorated. In many instances the metal which is brass is pierced by cutting away the background of the design, this allowing the color of the lacquer to show through. The lock plates are exceptionally elaborate, these being in two sections, one of which is placed on either door so that when the doors are closed the metal plate composes a complete ornamental shape.

Perhaps the finest models that have served modern craftsmen are those now in French museums or have been imported to America from that country. Furniture of the Louis XIV period is largely Chinese in character due to the many styles of Oriental decoration introduced by the French East India Country of that time. It was a French carriage painter, named Robert Martin, who discovered a process for producing lacquered surfaces by means of a secret varnish which has since been known as "vernis martin." And there are a large number of pieces made in France which were treated in this way and decorated with Chinese subjects. Another source of inspiration enjoyed by our modern artists is the work of the French lacquerists of the late 18th Century, among whom one of the outstanding men was Martin Carlin who in association with the celebrated Reisener made many pieces of lacquered furniture for the ill-fated Marie Antoinette. The majority of the examples dating from that period were the black lacquer ground painted with Oriental motifs in gold, the large ones having the heavy gilt mounts typical of the period.

All those who have given any attention to lacquered woodwork, whether old or modern replicas, will have noted that most of the cupboard doors are decorated both on the inside as well as outside. Also the insides of drawers are frequently lacquered and occasionally decorated with applied ornaments. One of the greatest tributes to modern workmanship are the square box-like cabinets with as many as five and six beautifully tooled hinges to each door, mounted on a base copied from the Chinese architectural styles, which were adapted by Thomas Chippendale.

Group of exceedingly fine Georgian mahogany chairs and tables, the upholstery of Eighteenth Century needlework embroidered in brilliant colours on a blue ground. The group is enhanced by fine antique porcelain Lamps and Art Objects from the Farmer Collection

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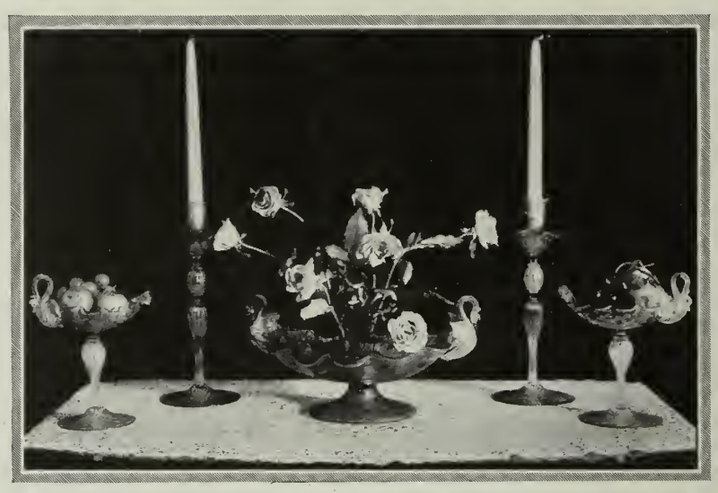
(Continued from page 68)



Fairy like and fragile, the graceful swan in green and gold fluted and reeded Venetian glass appears in flower bowl and comports. Courtesy Mrs. Ehrich Co.

a reproduction of a French piece circa 1760. Especially suitable for sideboard decoration are the urn shaped covered Rockingham vases in green and gold on white porcelain with roses in relief in lovely natural colors. Purely decorative also are the beautifully modelled silver pheasants, the male crested, with adjustable wings either folded or spread as if about to fly. An interesting silver epergne with gadroon edges and original Waterford glass linings, dated 1790 has graceful branching arms radiating from the central bowl to hold the smaller sizes while from Kensington Museum are four candlesticks in shell and spiral design of the George III. period.

Modern silversmiths are the heirs of all the ages and with their improved tools and marvelous craftsmanship produce as beautiful silver as ever existed in Georgian days or adorned the banquet tables of the Louis, whether reproducing the best designs of past periods or creating original patterns. Illustrated is a magnificent central table decoration in sterling silver called the French Border Service design, a beautiful composite of important elements from the Louis XIV. XV. and XVI. periods. The elaborate openwork border is carefully fitted and mounted by hand, the delicate hand chasing on the inside surface giving the effect of an exquisite lace insert. Whether finished in soft grey, or brightly polished, this magnificent service represents the best ornate design in the fine art of silversmithing.

Among the most beautiful examples of modern hand wrought silver are those made by a famous Danish sculptor, designer and silversmith, whose work worthily exemplifies the ancient traditions of his glorious art. His love of nature has inspired many of his creations and with silver as his medium, the large unbroken surfaces made possible by modern tools have enabled him to create articles of rich and massive silver, in which unrelieved simplicity is their greatest charm and when ornamentation is used, the foliage, fruits and flowers of his native land find a place in forming charming handles, enchanting knobs, fascinating finials and standards which support in flower like fashion bowls of exquisite beauty, or uphold the graceful branches of a candlestick. Each piece is individual, no two being exactly alike. Illustrated is a beautiful table decoration typical of his work, and included in this col-

This exquisite dinner cloth is bordered with Tuscan filet and has inserts of Point de Venise lace. The floral arrangement harmonizes well with the delicacy of the cloth. Courtesy Lord and Taylor

(Continued on page 106)

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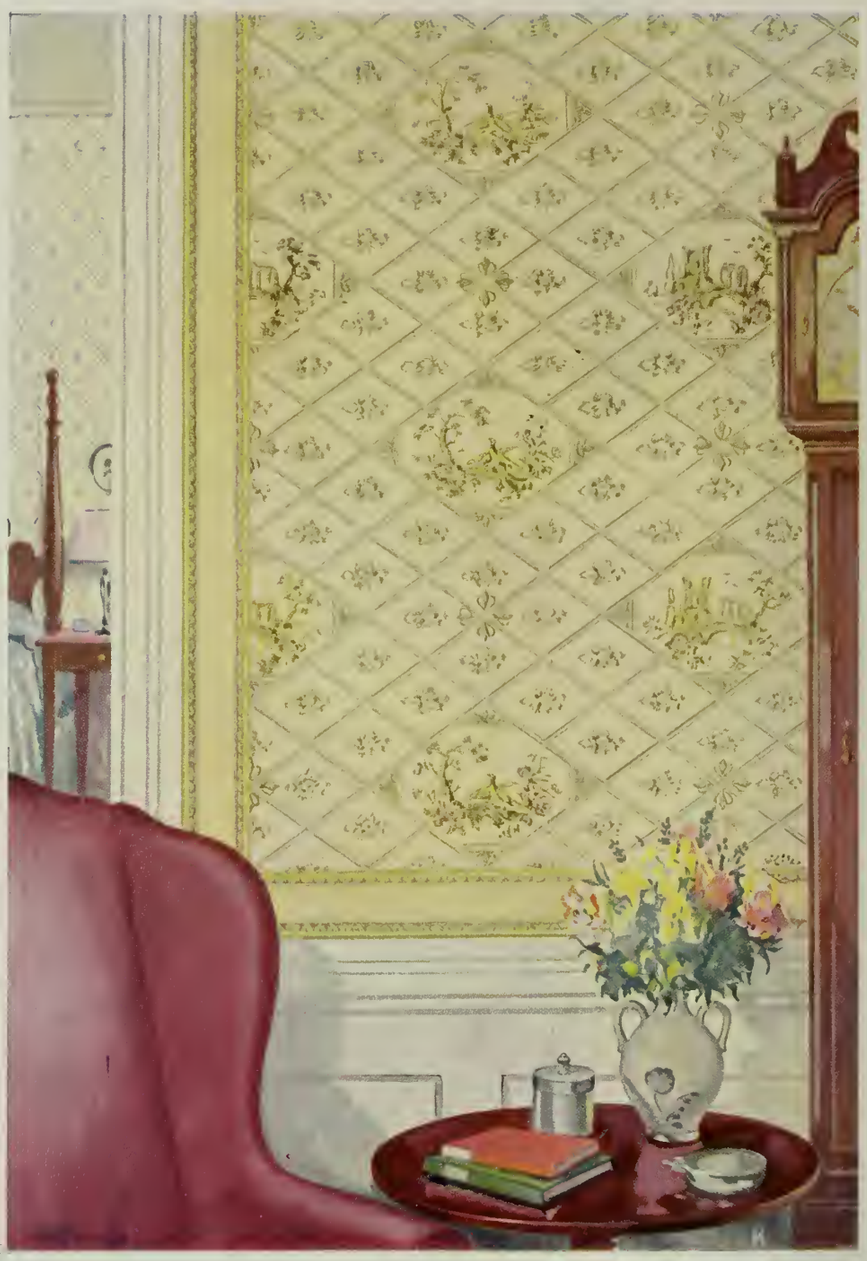

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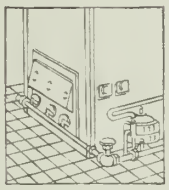

THE old coal fired furnace has disappeared in a million homes—and a million homes have faced the problem of "what to do with waste and rubbish". Many have solved the problem in the only satisfactory way—with a Kernerator. Waste, wilted flowers, garbage, sweepings — all domestic refuse no longer is a problem. In these homes all this waste is put in the handy hopper door, in or near the kitchen, and forgotten . . . No fuel is required. The rubbish burns the garbage that has already been partially dried by air, an exclusive Kernerator feature. Don't permit the rubbish problem to creep into your new home. Talk it over with your architect and he will write a Flue Fed Kernerator into the specifications. The Handy Hopper Door for rubbish waste and garbage will repay its cost many times in convenience.

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MODERN LOWESTOFT services are now being made in England, in a limited quantity, FOR PLUMMER'S EXCLUSIVELY—nowhere else in America can they be found. With your crest or monogram placed upon each piece, you will create a worthy monument to your house and name. Dinner plates, $75 a dozen. Tea cups and Saucers, $75 a dozen. Special monogram, crest, or coat-of-arms, extra. Inquiries invited.

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Tuxedo House In Simplified Tudor Style

(Continued from page 71)

A second view of the Italian morning room, showing the mosaic floor and the chairs with wrought iron frames and velvet covered seats and backs

simplified Elizabethan style. The chairs are covered with old gold damask to harmonize with the Chinese rugs and two antique carved Elizabethan figures of polychrome oak decorate the mantel. On the shelf over the bookcase is shown a fine collection of American prints.

A most unusual room in this home is the Italian morning room. On the walls are murals, inspired by views of the Villa Tivoli, by Clara Fargo Thomas. This is a small, sunny room, just off the dining room. A beautiful table in this room, brought over from Rome, is of multi-colored mosaic. The chairs are of wrought-iron, with velvet seats and backs.

Mrs. Davie's bedroom is in delicate tones of rose and cream. The bed is particularly distinguished and was designed by Mrs. Walker, from the bed of a duchess of the Louis XVI period. Fine pieces of old damask have been inserted in the headboard and the canopy extends only over the head. The hangings in this room are of heavy rose taffeta, and the floor is covered with a rose figured Savonnerie rug with a cream background.

Treasures Brought to Your Dining Room

(Continued from page 104)

lection are replicas of the silver bowl made for King Gustaf of Sweden, of a bonbonnière purchased by the Metropolitan Museum, duplicating one made for the late Queen Alexandra of England, besides other flower or fruit bowls purchased by leading Museums of this and many other countries, each a masterpiece of craftsmanship.

Denmark is not alone famous for her silver, unless one is familiar with Royal Copenhagen Porcelain, the grace and beauty of these works of art is a revelation, for no words can do justice to the fine colors in the decoration, the symmetry and grace of the ornaments in relief—the moulded garlands, the fine modelling of the gay Cupids or the mask handles of some wood god. Illustrated is a typical Danish table decoration, Europa garlanded with flowers, surrounded by sea horses, the entire group resting on a mirror plateau, framed with a pierced porcelain border, a reproduction of the work of a famous sculptor of a century and a half ago. Also most interesting is a centerpiece of Royal Copenhagen with a porcelain basket of modelled flowers, surrounded by children in Danish national costumes in soft natural colors decorated over glaze, the gift of Danish women to the King and Queen on their twenty-fifth anniversary. The first hard porcelain made in Denmark was by Frantz Müller, in 1773, who perfected the "Virgin paste" of the body and the transparent glaze smooth as polished crystal. The factory mark of three wavy blue lines symbolizing the three water-ways of the country has been in continuous use since that time.

For delicacy, lightness and luminous color one instinctively turns to Venetian glass with its fantastic forms, gay ornaments of dragons, dolphins, swans, butterfly wings, flowers and flutings, in beguiling shades of green, blue, pink, opal, amber, yellow and gleaming Avanturine, with lustrous particles of gold. Two examples are illustrated, one showing the graceful swan design in green and gold, the other, candelabra, vases and flower bowl in amber and verde. Unusually effective are the vases, bowls and candlesticks in graceful shapes in "Nero", a black opaque glass decorated with "corallo", (lacquer red), or in the exquisite "bleue riale", or in yellow and milky white. A whimsical table decoration for a child's party is an amusing jazz band, the little musicians in uniforms of crystal and "bleue Chario" with bass viol, cornet, accordian, drum, mandolin and cymbals in opaque lacquer red. Other novelties are fruits and all the garden vegetables in brilliant mist colors.

Enjoy the fellowship of fine furniture

ONE cannot associate daily with furniture of sincere quality and exquisite artistry without gaining a deep satisfaction completely aside from physical comfort or decorative charm. It is really a *fellowship* that only those who love and live with things of fine quality can appreciate. ¶ The Valentine-Seaver pieces portrayed here are of this type. The Valuxsea down-cushioned sofa faithfully depicts 18th Century English design. May be used with either Colonial or Early American groupings. It is tailored in a rich mulberry and gold damask. The barrel wing chair is strictly Early American finished in beautiful damask with the patented Valuxsea down cushioning. Tables by The Furniture Shops, Grand Rapids. ¶ A trip to your nearest Valentine-Seaver display will not only prove artistically enjoyable, but you will be surprised to find our prices so moderate. Should you not quickly locate our dealer, please write us. His name and address and a copy of our book "Modern Furniture for the Living Room," will be forwarded immediately.

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DIVISION OF KROEHLER MFG. COMPANY

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This is a dinner ware made in Northern Italy, offered in a number of complete services--all decorated in gay, striking colors on pottery of high durability and pleasing contour. PORDENONE is for those who delight in a colorful table service. There is an unmistakable naive charm in every line--a pleasing informality characteristic of provincial European design. Its popularity is assured--and it compares favorably in price with many domestic table services of simple pattern.

An inspection of PORDENONE at your dealer's will be a revelation to you who strive for the unusual in a table setting.

Carbone INC.

348 Congress Street -- Boston
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The History of Boxwood

(Continued from page 73)

on the mount." And so these quaint descriptions may be found throughout the early English garden literature.

But all the history of Box is not abroad, for at home we find George Washington at the age of twenty planning and planting Mount Vernon with Boxwood. Stratford House with its glazed brick and massive rough-hewn timbers, stands solid and strong overlooking the Potomac, and here the great Box maze was one of the most fascinating play grounds of Robert E. Lee.

When William Pollard, that fiery old Revolutionist, built Williamsville, he laid out acres of gardens, and many boxwood walkways. We cannot here describe the glorious and romantic box of Westover, Lower and Upper Brandon, or the old Claremont mansion where Edgar Allen Poe frequently walked in the Boxwood garden and dreamed of his stories. In fact we must turn to Albert Addison Lewis' delightful book on Boxwood gardens to read the history of the plant in our American gardens, and also to the records of the James River Garden Club.

The common Box (Buxus sempervirens) is somewhat hardy and may be called a shrub or small tree. It rarely grows much over fifteen to twenty feet high in Europe and America, but in sections of the Caucasus it reaches a height of thirty to forty feet. This well-known variety is tolerant of shade and thrives well in a well-drained calcareous soil. In fact too much cannot be said about drainage, as all the varieties soon turn yellow and sickly if standing water remains at the roots for any great length of time. The leaves of this variety vary in size, color and shape. The wood is very valuable, and is used principally for engraving, while the leaves are used in medicine. Buxus sempervirens is a slow grower and where the trunk of the box reached twelve to fourteen inches in thickness, it means the plant is between two to three hundred years old.

When box is moved from the south, the plant should be protected during the winter months for at least a few years until the plant gets used to the changes in climate. Considerable injury is caused by close covering of burlap or boards that brush against the foliage. Heavy wet snow should be removed, because its weight often separates the branches, spoiling the shape of the box and not infrequently causes breaking of the branches especially if there is a bad crotch on the tree.

The Buxus Japonica from China and Japan is very hardy. It reaches a height of six feet and is distinct with its spreading slender branches of light green foliage.

The Buxus mycrophylla is quite as hardy as the Japonica, but is more of a prostrate shrub, with dwarf habits.

The Buxus balearica comes from southern Spain and reaches a height of from six to fifteen feet, but like the Buxus mallichiana is not hardy here in the north.

Buxus suffruticosa is one of the best known varieties of dwarf box, and with a little protection here in the north, winters over beautifully.

Buxus arborescens is a small tree usually oval in form and very much worth while considering where this special type fits into the landscape scheme. Buxus arborescens lends itself to clipping, but soon forms a fine specimen plant if allowed to grow naturally. If a specimen type is desired, that is very hardy, the Buxus macrophylla with its dark green foliage will hold first place both in the full sun and semi-shade.

Buxus auria is the yellow variety and is seldom grown here in the north because of its color and also because it is considered tender.

It is quite important to consider the growing period of boxwood, which is usually June and the early part of July. Do not clip when the foliage is tender and growing. Be sure that sufficient water is supplied during the period of growth and in fact it is of great benefit if the plant can be sprayed with a strong force of water through a nozzle, during the months of July, August, and September. At least once a week this should be done, and it would be better still to have the spray carried out every day. This treatment of the Box checks the action of the red spider.

If Box is infested with Oyster shell scale, much good can be done in controlling this pest if the plant is sprayed with a force of water during the month of June. The mother scale drives her proboscis into the growing tissues of the plant and sucks out the sap. The eggs which are stored under the scale are protected, but the young hatch out in June and may be dislodged by spraying. Mr. Bruce Butterton has recommended that "if soluable oil is used for spraying box, be sure that the mixture is fresh and that it has not been allowed to heat by standing in the sun; this may cause the raw oil to become free and float upon the surface. In this condition the free oil will come in direct contact with the leaves of the plant and burn brown spots in them, thus disfiguring them for the entire season. I have found it a good plan to spray box early in the morning when the plants are covered with dew. If the oil is free, it will mix with the moisture upon the plants and the leaves will not be burnt.

"The arch enemy of the Buxus is the Monarthropalpus Buxi, commonly called Box Leaf Miner. It is a small fly about two-tenths of an inch in length and with a wing-spread of one-half an inch. It is colored a bright orange and its wings are pure white. The male and female have the same characteristics to the eye. This same fly is related to the Hessian fly, which is known as one of the worst destroyers of wheat in the Western wheat belt. During the winter and early spring, the Monarthropalpus Buxi makes its home between the two skins of the box leaf and feeds upon the tissue. Later in the season it develops into a fly, eats a small hole through the skin of the leaf, and flies away to find a suitable place to lay its eggs in the soft new foliage. In a short time the injured box leaves begin to turn brown and drop off, sometimes the plant being left entirely defoliated. Because of its habit, the Leaf Miner was thought to be hard to destroy. It was found to be impracticable to spray or fumigate the plants while the maggot was inside the leaf, because in such a case it would be necessary to use a very strong poison or gas which would destroy the leaf

(Continued on page 122)

Main Lobby in the Boca Raton Club
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The background of beautiful interiors . . . SALUBRA

Salubra Wall Covering in the New York home of Mrs. David Sarnoff —one of the thousands of patterns to harmonize with any decorative motif

Belle Lemowitz Studios, Decorators

WHAT is it that lends charm to a room? What provides the right background for lovely interiors? Certainly the wall covering is an important factor!

For years, Salubra wall coverings have graced the finest homes abroad. They are now available in this country—and are winning approbation everywhere. Salubra not only comes in thousands of beautiful designs, created by leading European artists—but in the most delicate of soft, pastel shades—all of them *fadeless.*

How wonderful to be able to work out your ideas in just the right patterns, tones and colors, and know that your walls will remain fresh and lovely as long as you want them to!

All this sounds like promising a great deal, but the promise is in the performance. For Salubra is really "paint-by-the-roll"—fine oil colors applied on strong, waterproof parchment paper—equivalent to six coats of oil paint.

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Leading decorators can tell you about Salubra. Or, write us direct. FREDERIC BLANK & COMPANY, New York Central Building, 230 Park Ave., New York, or Marshall Field Annex, 24 N. Wabash Ave., Chicago.

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WON'T FADE • WILL WASH

Broadway To Date

(Continued from page 75)

Grace George in St. John Ervine's comedy, "The First Mrs. Fraser" at the Playhouse

Ballantine as a drunken actor; Welba Lestina, Victor Killian, Elsa Lazareff, Ian Wolfe, Walter Abel, Anne Seymour, Lewis Leverett, Mary Morris, Louis John Latzer, Ari Kutai and Trevor Bardett.

I hope Mr. Bulgakov keeps this great acting company intact. If you have not seen this production of this Gorki play you have missed great drama at its peak.

"DEATH TAKES A HOLIDAY."

Suppose—for three days no one should die in the world, the sick should suddenly become well, the old should suddenly feel the sap again stirring in their veins, not a leaf should fall from a tree anywhere; in a word, suppose Death took a holiday! What a magnificent theme for a poem, a symphony, a tragic play or a fantastic comedy!

Such is the theme of Alberto Casella's "Death Takes a Holiday," and although the execution falls far short of the ironic sublimity and originality of the theme, it is a play transpierced with that poetic and imaginative beauty now rarely seen on our stage. It sparkles here and there with a grim, sardonic humor and is shot with borderland thrills and tinct with the pathos of the Inevitable.

"Love is stronger than death" are the closing words of the play, which are rather enigmatic to me because the whole play reveals to us that Death is stronger than Life or Love. The symbolism weakens the allegory —and vice versa. This is the cause of the weakness and the artistic failure of this otherwise interesting play: box office and sentimentality block the inexorability of the theme as it began in a superb first act.

Philip Merivale, never a flexible actor, did Death stiffly and sometimes poetically. Rose Hobart was a tender Grazia. The other rôles, especially that of Wallace Erskine as an old Baron whose libido stirs again during His Majesty's holiday, were well interpreted. "Death Takes a Holiday" for all its lack of intellectual clarity is one of the few fine plays in New York.

"CHILDREN OF DARKNESS."

Edwin Justus Mayer always takes his time, and always does a good job. He is not to be confused with any of the current play-plumbers and box-office morons of the American drama. His first play, "The Firebrand," was a delightful piece of work. His second, "Children of Darkness," is what I shall call unhesitatingly the best play by an American seen on Broadway this season, at the very least.

It is rollicking, daring, laughable, brutal and cynical, and is of a high literary quality, containing some lines that are superb. It is true, it is a little too talky in spots; and further, it is about to break down at the end of the second act when Presto! there comes on the stage the most memorably joyful creation of the season, a Lord Wainwright, played by Eugene Powers, who strides into Newgate Prison (where the scenes in this play are laid), with star and garter, announces he has poisoned his whole family and launches the most brutally

Maria Germanova as Masha in Tchékhov's "The Three Sisters," being produced by the American Laboratory Theatre

cynical speeches on woman and the world in general heard hereabouts latterly. He then takes over the warden's daughter ("dear wench"), who is no less a person than the superbly charming Mary Ellis, as the final curtain falls.

"Children of Darkness" is of an old vintage—all the more heady and tasty in these days of synthetic and near-beer American drama. If you have an ounce of Restoration or Elizabethan culture in your gizzards, see this play!

"THE FIRST MRS. FRASER."

Here is a delightful, if somewhat mid-McKinley, domestic comedy from the solid, conscientious pen of St. John Ervine, which perhaps might not have come off so well if it had not been for the perfect production given to it by William A. Brady and the good acting of Grace George, A. E. Matthews, Lawrence Grossmith and Carol Goodner.

The theme of "The First Mrs. Fraser" is too long-drawn-out for the substance. The story is about the incursion into the life of the first Mrs. Fraser and her two sons (named Ninian and Murdo by the sly Mr. Ervine) of her ex-husband and the second Mrs. Fraser, who is an all-around sleeper, it seems. Mr. Fraser, a Scotchman, played merrily and cannily by A. E. Matthews, yearns again for his first wife. In the conflict in his soul between Mother Eve and his Lilith, Mother Eve, in the person of that delightfully grave-and-gay being, Grace George, naturally wins out at

(Continued on page 118)

Announcement

For many years the Beaux Arts Shade Company's exhibit of fine decorative Lamps and Shades include a large collection of exquisite importations of pottery from England, France and Italy which have been converted into lamps. Especially beautiful are the new lamp shade fabrics; fascinating printed Linens, Rajah Silks and Antique Taffetas in the new colors, embroidered in worsted and hand crewel work.

Our exhibit is constantly open to accredited dealers and decorators.

Beaux Arts Shade Co.

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JADE

The appreciation of jade and its use in decoration extends from the remote ages of Chinese history to the present. Jade carving can be done by only the most finished Chinese craftsmen and the results obtained are marvels of skill and ingenuity.

The clock illustrated, a beautiful specimen of a Kuan Yin figure, is rendered in translucent white jade on a contrasting rose quartz base, mounted in sterling silver. The pink tourmaline bead ball, from an old Chinese Mandarin necklace, lends further charm.

Yamanaka Galleries have a collection of lamps, clocks, and desk accessories developed in antique and modern jade carvings, exquisitely mounted. Combinations of other semi-precious stones may be had in many beautiful and useful pieces.

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Day-beds in the Early Styles

(Continued from page 77)

Modern day-bed with spring seat and deep cushion covered in a suitable material. Courtesy B. Altman & Co.

Some rooms not adapted to large sofas, call for a long seat. Either of these often finds a solution by using a day-bed, because though long it has a lighter appearance due to the more open understructure and the chair-back. Then again it offers this advantage over the sofa; being lighter it can be moved to the front of the fire and replaced against the wall at will.

That they long remained popular in this country can be judged from the number which were made by the early American cabinet-makers in the manner of the Chippendale chairs. The more simple type of that period have the plain square legs and under-stretchers and backs which follow the contemporary outline with a Gothic or other pierced center splat. There is also every evidence that they were used in the early homes of the outlying sections, one interesting type being that found in different parts of Pennsylvania. Any one of these reveals the hand of the less experienced craftsman, as well as a pronounced Dutch influence. The legs and rails are robust turned shapes showing a similar leaning to the bulbous forms as the Windsor chairs of that State. The backs of these day-beds are generally of a rectangular form with three plain fiddle splats, the entire seat being made of plaited rush.

Such an example as this is admittedly inappropriate to a well furnished living room in the Queen Anne or Chippendale style, but it does naturally become part of an interior in a country house where the interiors are reproduced from those of early American homes. It is possible to picture one of these Pennsylvania day-beds in any room paneled with the wide boards placed vertically such as are found throughout old houses in New England. It calls for slat-back chairs with rush seats, a butterfly table, a dresser against the wall made colorful by old pewter and china, while by the large open fireplace there is one of those great winged chairs in which someone's great-grandfather smoked his evening pipe in that quietude the world knew before automobiles and steel framed constructions filled our cities with confusion.

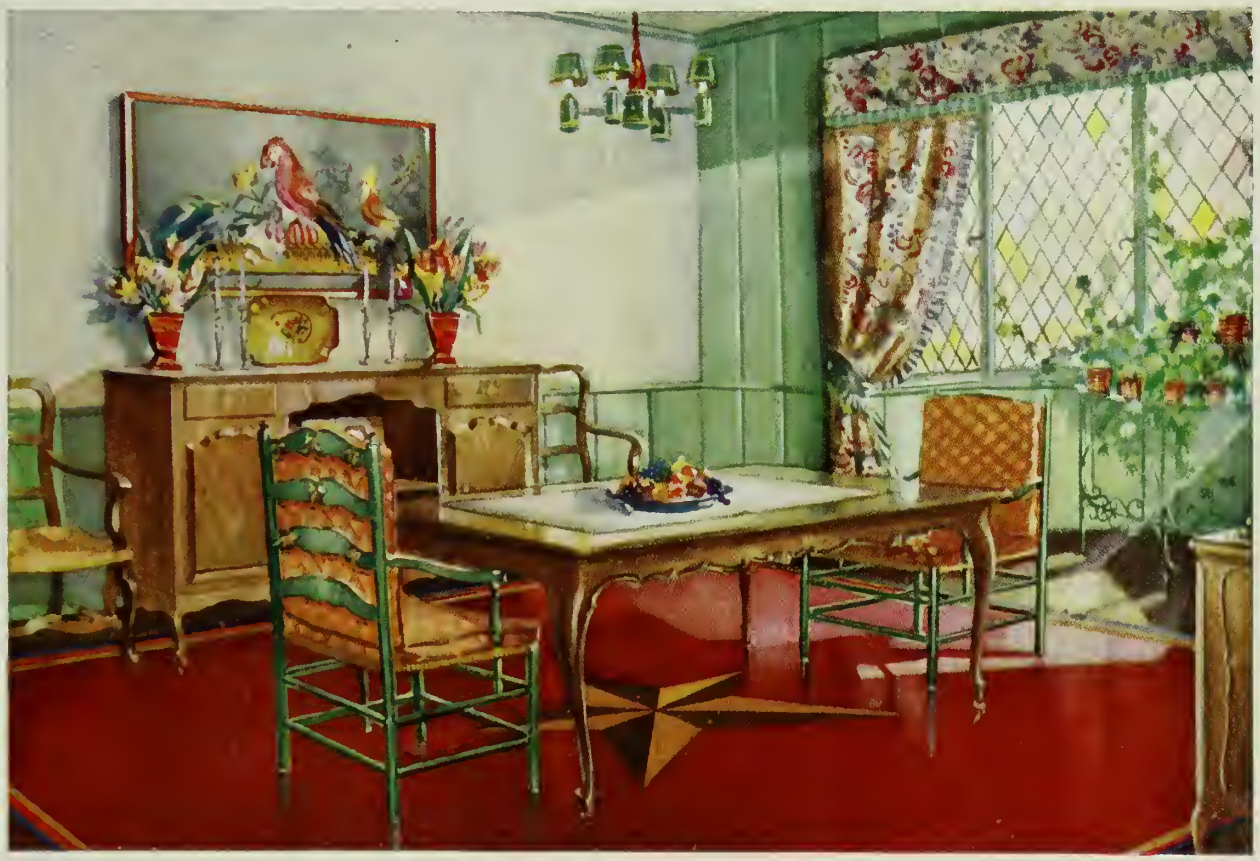
Reproduction of a Louis XVI bed and day-bed in a bedroom decorated in pink, white and very pale green. Courtesy Lord & Taylor

But as more of us are concerned with the finer furniture necessary for modern dwellings and apartments, it will be well to concentrate our attention on those day-beds first produced by American and English cabinet-makers by adapting the various forms and shapes of Chippendale chairs. And it is these which now serve as models for the similar day-beds made by modern craftsmen. Consequently where the furniture of a room follows the more advanced styles of Chippendale, that is the chairs and other pieces have claw and ball feet while the backs of the chairs have the more elaborate interlacing and carved designs, it is possible to obtain one of the elongated chairs in keeping.

Original American examples of this type were made both in Philadelphia and in certain parts of New England.

(Continued on page 130)

Start your decoration with a floor of your own design



Originality in this dining-room is due largely to the distinctive design of the floor with its special Linoset star and Linostrip feature border (colors 45, 40 and 43). Field is plain linoleum No. 25. Two other new Linoset motifs are shown at right and left, Nos. 1 and 5.

Linosets and Linostrips . . . newest effects in Armstrong's Linoleum . . . now permit you to fashion your own floors

PLANNING distinctive rooms? Then start your decoration with a floor of your own creation. It's fascinating! Just let your own good taste dictate the design. Let your own likes decide the colors. Easily, economically, the floor you have fashioned will be laid in your home—custom-tailored by experts in less than a day's time.

This new freedom in floor style has been made possible by the latest contribution of Armstrong artists—the new Linosets and Linostrips. Just a word about them. Linosets are special figured inserts—stars, ships, shields, and heraldry effects—that can be quickly laid at your order in any linoleum floor. Linostrips are feature borders of plain linoleum, made in a number of colors and widths, to be combined at your will.

Just as the Armstrong Floor in the dining-room illustrated has been created expressly for that one room, so can you have in your home floors of individual design. Here a five-point star Linoset has been centered in a plain terra cotta field. Framing it in delightful color contrast is a three-toned Linostrip border.

You can create this same effect in entirely different colors, or plan a floor that is totally different in design as well as color. The field can be plain or patterned, selected from any of the scores of standard effects in Armstrong's Linoleum. You can make the border narrow or wide, single strip or many strips, as you will. Even the Linosets, themselves of totally new design, may be inserted in many original ways to carry out your own ideas of what you want your floors to be.

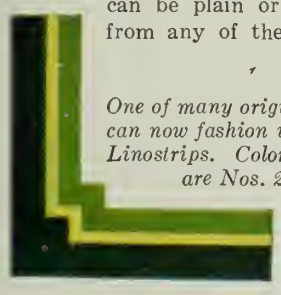
Before you decorate another room, please see this latest floor fashion in Armstrong's Linoleum that decorators and architects are enthusiastically using in the country's finest homes. Local linoleum, department, or furniture store merchants will gladly help you fashion your own floors. Or, if you wish, write to our Bureau of Interior Decoration. You will receive, free of charge, expert suggestions for making your floors a distinctive part of each room picture.

Free Service Explained in New Book. "New Ideas in Home Decoration," by Hazel Dell Brown, decorator, tells how you may get this free service, illustrates different types of rooms, reveals a simple yet effective plan to follow when you decorate.

If you want your rooms to reflect your own original good taste, let this book and our Bureau help you. Just send 10¢ to cover mailing. (Canada, 20¢.)

Address your request to Armstrong Cork Company, Floor Division, 927 Pine Street, Lancaster, Pennsylvania.

Armstrong's (A) Product



One of many original border effects you can now fashion with Armstrong's new Linostrips. Colors, from left to right, are Nos. 21, 23 and 42.

Armstrong's Linoleum Floors

for every room in the house

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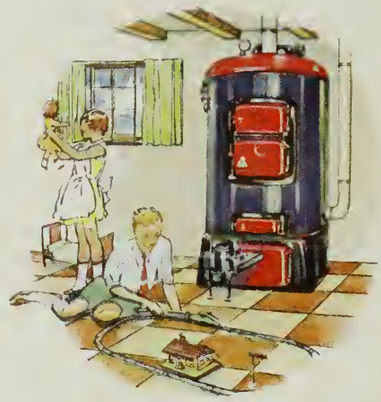
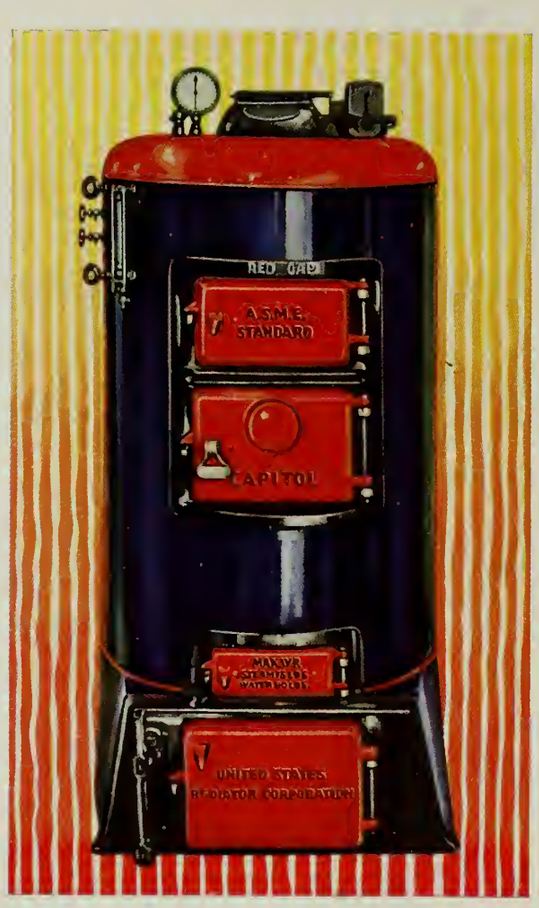


Why is the Red Cap better for oil heating?



The Capitol Red Cap
Because it embodies every improvement known in round boilers, it is a good boiler to use with oil or any other fuel. A staunch jacket of baked enamel is in red and blue. A thick blanket of rock wool, the finest obtainable, suggests its quality in every particular.

. . . Let us ask you another . . .

Why is a truly great race horse better on any kind of track? Because his breeding and stamina and speed will tell, whether the going underfoot is fast or heavy.

In exactly the same way, the truly fine *Capitol Red Cap* proves its heating qualities, no matter what the fuel. Capitol engineers have designed it to permit easy installation of any type of oil burner. They have given it the plentiful combustion space, the long fire travel, important with coal or coke and especially important with oil. But primarily, the *Red Cap* is better for oil burning because it is a better boiler. Every advantage that it has with coal is present equally or magnified with oil. Whether coal or oil is burned, it saves fuel, heats rapidly, has ample reserve power, and operates easily.

Actual experience of home-owners burning oil in the *Capitol Red Cap, Red Top,* and *Red Head,* as well as Capitol unjacketed boilers, proves their merit. A check of Capitol boilers recently installed shows a remarkable percentage being fired with oil. If you have not fully recognized the pinnacle of modern heating represented by Capitol boilers with the fuel of your choice, see your heating contractor. And write to us for the interesting and valuable book on present day heating, "A Modern House Warming."

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The Season's Travel Lures Abroad

(Continued from page 81)

THE GERMAN RENAISSANCE:

Germany has an immense schedule of spring and summer events—not only at her resorts, spas and in sports; but in the sphere of music, art and the drama. This is the year of the great Passion Play at Oberammergau, which begins on May 11, with a new Christus—Alois Lang—and a new Maria, Hansi Preisinger. Travelers from all parts of the world make the pilgrimage to this, the world's most impressive presentation of the life of Christ. The Bayreuth Wagner Festival Plays begin on July 22 and end on August 21. On June 15, at Augsburg, the 400th anniversary of the "Augustine Confession" will be celebrated under the slogan "From Bach to Beethoven", in the Golden Hall of the old Rathaus, an unexcelled example of Renaissance architecture. This will also be the first season of Germany's new spa, the spring recently developed at Bad Soden, from which water at a temperature of 74 degrees fahrenheit gushes to a height of 80 feet. And, will you believe it! "Berliner Weisse", the white beer of the German *hoi polloi*, has at last broken into fashionable society after wetting only plebeian throats for a hundred years.

The first taxicab "linguist-chauffeurs" have made their appearance in Berlin. They wear a red band on the left sleeve and are required to speak German, French and English. The taxi-driver uniforms which disappeared at the beginning of 1919, when Germany lay prostrate from the War, are gradually being worn again.

One of the interesting features of the great International Fur Exhibition to be held in Leipzig from the end of May to September will be an International Hunting Exhibit. This will display hunting trophies collected from all parts of the world, dated from earliest times to the present day. Horns and antlers, old hunting weapons, and traps and snares from all periods and countries will be part of the exhibition. The pictorial art of the chase will include a particularly interesting group of pictures by many famous artists. The first section of the Bavarian railway up the Zugspitze has been opened. The tunnel service from the mountain station of the Austrian Zugspitze railway to Schneeferner and Platt has also begun. The latter are an ideal skiing ground, the snow lying there until late in the summer.

Have you ever seen a planetarium? There is none in the Americas. But there will be two this year—one in Chicago, another in Philadelphia, and they will cause a sensation beside which the average moving picture will fade away. Germany invented the planetarium for the popular study of the heavens—the sun, moon, planets, stars and constellations, and the way they perform every twenty-four hours for thousands of years—either of the past or the future. This invention for the instruction and entertainment of humanity is now in service in fifteen German cities, and in Vienna, Rome and Moscow, where miles of people of every station in life form patient queues awaiting admission.

MUSICAL GERMANY:

There has seldom been a more animated musical year abroad than that which is now scheduled in Germany. Musical festivals of international stature and interest will prevail from March to the end of September. Augsburg, Baden-Baden, Bayreuth, Berlin, Bonn, Coblentz, Coburg, Cologne, Danzig, Darmstadt, Dresden, Bad Ems, Freiburg, Heidelberg, Karlsruhe, Leipzig, Munich, Nuremberg, Oberammergau, Wiesbaden, Wuerzburg and many other German cities will carry out long musical programs of interest to American music lovers. Amongst these are events of first importance, such as the 400th Anniversary of the Augustine Confession heretofore mentioned, the H. Minor Mass by Bach; the festival play performances, including "Fidelio" by Beethoven; "Florian Geyer" by Gerhardt Hauptmann and "For Faith and Liberty" by Schieder—a sumptuous musical feast, indeed. The Augsburg Festival, opening in June, does not close until late in August.

The Wagner Festival Plays at Bayreuth from July 22 to August 21, are alone worth a pilgrimage from America to Germany. From May 25 to October 1 Berlin's opera, festivals, theatres and Centenary of Museums will fill a season of great social animation.

No other country in the world does as much with music of the highest character to content, gratify, and impart culture to its people. In this respect Germany has not only recovered its former status as the musical leader of Europe; it has actually employed music under governmental inspiration to stimulate her material and spiritual reconstruction after the world errors of 1914-18. Nothing more poignant, more expressive of her intention to make her musical genius humanly serviceable has been conceived than Albert Talhoff's "Totenmal", a dramatic choristic vision in words, the dance and romantic light in memory of the World War sacrifice of all nations. This profound spectacle will be presented at Munich from June 18 to September 2.

Munich! What a city for Americans to visit, to enjoy, and to admire for a thousand appeals to the best in every man. We have rambled over it as a student of art; sat in its music halls; sketched its humorous characters and enjoyed its libationary habits at the cool brim of a perspiring "stein". *Und, die Polizei* never once locked us up for the caricatures we made of Herr und Frau Pumpernickel So-und-So!

Of art, crafts and industrial expositions, fairs and congresses, a great number are on the German *tapis* during the spring, summer and early autumn. Many of them are of international importance. Dog lovers will have a large bench show to attend at Nuremberg on May 24-25. The Potsdam Sixth General Water Sports Exposition from May 24 to June 16, should interest many Americans while abroad. The German-Austrian Alpine Society holds its congress at Freiburg in August. The world chess congress at Hamburg will be held late in July. The International Americanistic Congress will be held in the same city from September 7 to 13. The water sports championships of the Baltic will be held at Danzig from July 13 to 19. A great international sports week precedes these water sport championships.

Germany has, indeed, generated a

(Continued on page 116)

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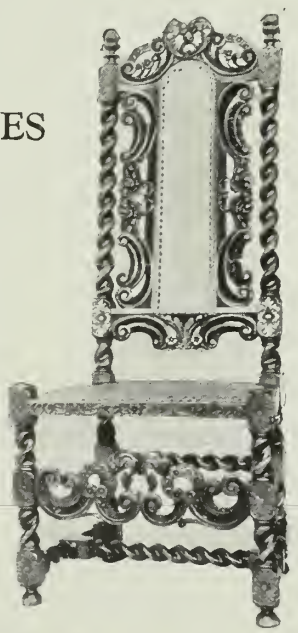

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The Season's Travel Lures Abroad

(Continued from page 114)

renewed life; a recovery of some of her olden glamour, but with her earlier monarchical aspect greatly modified by the sturdy republican form and dress in which she is rapidly going forward.

SPRING IN LA BELLE FRANCE:

A wit once remarked that English holidays are largely spent in France. This is, in fact, true of British winter and early spring holidays. The balmy, yet exhilarating weather of central and southern France, is a lure few who have felt its recreative charm can resist. There are many glorious days in a new year on the French and the Italian Riviera. Paris, the social queen of Europe, is socially very animated in early spring. Before the Old World aristocracy leaves the city and its environing chateaux, the attractions of its clubs, the opera, its cafés, salons and *recherché* balls hold within their lure the scions of what are still great European families. In the midst of this body of gentility many of our fashionable society leaders have made a secure place for themselves by frequent visits abroad. Paris, Berlin, Dresden, Munich, Vienna, Budapest, Venice, Rome, Cannes and Nice are the principal social centers of western Europe in early spring. Americans of leisure begin to visit them in January and often continue on their rounds until May, when our early summer tourists begin an ever-increasing mass movement from American ports to those of Europe. In recent years American interest has not confined itself to the French Riviera; but extended north into that colorful and romantic region —Provence—land of poetry, song, flowers, wine and perfume. From there one may look longingly at the Pyrenees, in the hope of seeing Spain for the first time.

THE WOUNDS AND SCARS OF FRANCE:

France is the scarred monument and museum of the World War. Her brave face, so habitually lit with smiles and merry vivacity, will always be a welcome countenance for American travelers. She remains, in spite of all, the garden spot of Europe; the art inspiration of the world.

Her historic nearby battlefields—Rheims, Verdun, Douaumont, Vaux, Fleury, the Bois des Caures (called the chasseurs' grave), Tavannes, the Mort-Homme, Cumieres, 304-Hill, Thiaumont, Souville, Bras, Haumont Wood, and along the Woevre and the Marne—all these fields of carnage may be easily visited from Paris any day in the year. They interest all of us who are interested in humanity—its strange ways and unfathomable destiny. Guides in superabundance attend upon the visitor to these reminders of human folly, and means of transportation by train, bus and auto are comfortable and expeditious.

Rheims Cathedral still stands in its undiminished glory—the proud and imperturbable pillar of the faith of a great nation. But Rheims belongs to all of us who hold that the spirit of life is its greatest force. When the being with a soul now visits the Rheims Cathedral, observes its wounds and scars, and hears its choir; the incantations of its pious priests; gazes for a moment into the warm depths of its rose-window; watches the iridescent ghules of light play tenderly upon its thousand statues—the world is gone, and only life's peace, comfort and beatitudes remain.

Americans may take peculiar pride in the fact that thirty-one imposing oil paintings of the Gothic Cathedrals of France have, during the last nine years, been superbly executed by an American artist; that his work has been acclaimed as one of the world's great contributions to ecclesiastical art, and that the French Government, within recent months, has bestowed upon the artist, the Cross of the Légion d'Honneur.

THE LYRIC IBERIAN PENINSULA:

Spain has hardly been discovered by the American traveler. Except for fashionable Biarritz, in France, just north of her mountain barrier, we have not penetrated Spain from the north, except to undertake a few walking trips from St. Sebastian toward Santander along the Iberian Coast, or to explore that rugged region a few days before taking the train to Madrid. It is the eastern—the Mediterranean—coast of Spain that has interested Americans most, and, of course, during winter travel. Yet Spain is a rich mine of interest for all travelers—were they but aware of it. And it has an exhilarating spring climate.

SPAIN—THE EUROPEAN TRAVELER'S SURPRISE:

In Spain you can be in the midst of tropical fruit and flowers, the brightest sun and the darkest shadows, at noon, and in a few hours of ascent through Andalusian villages find yourself on the slopes of Velete and Mulhacen on the edge of perpetual snow and ice. Madrid is only thirty miles in one direction from the Guadarrama range, where June snow mocks at spring. In another direction it is the same distance from La-Mancha, a place without water or vegetation, a hot, dry, desolate desert!

"And this is Spain," said Señor Sanchez Canton, of the Prado Museum, where our former academic art students went to study the works of Velasquez; "mountain and plain, wild coast and smooth beach; steppe and garden; glen and rough ascent; valley of perennial green and brown plain; bare mountain and tangled wood. . . ." We can readily understand King Alfonso el Sabio's thirteenth century enthusiasm, when he exclaimed: "Of all the countries in the world, Spain has the greatest abundance of blessings."

Spring is the principal season of the Spanish *fiesta*. It begins in March with bonfires on the night of San José; and in Galicia on the first and third of May they celebrate the festival of Mayos; in other parts of Spain that of the May queens, and so on seemingly without end. The native songs and dances and typical peasant costumes are worth a long journey to enjoy.

All the aesthetic world and every art student in it knows something of the influence of the Prado on the art of modern times—its array of such masters as Ribalta, Ribera, Zurbaran, Velasquez, Murillo, Goya, ElGreco, to name but a few whose work is a part of America's cultural heritage from the golden days of Old World civilization.

Amongst these are three of the greatest painters the world has produced—ElGreco, Velasquez and Goya.

Spain has in recent years regained some of her former vigor and that

(Continued on page 135)

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Broadway To Date

(Continued from page 110)

the last. Lilith is divorced and fired over to the Continent with one of her lovers, while Ninian and Murdo are made happy again by getting back their papa. In Ninian and Murdo, Mr. Ervine has given the younger generation of today a terrible drubbing. See Ninian and Murdo and you will get what I mean.

But it is Grace George who is nearly the whole play. For Grace George's emotional restraint, economy of gesture, intelligence and the ability to convey feeling without tears, laughter without a smile and heroism without raising the voice, place her, in my estimation, in the front rank of American actresses.

"YOLANDA OF CYPRUS."

The American Opera Company gave at the Casino an astonishingly beautiful, complete and dramatically illusive production of a new American opera, "Yolanda of Cyprus," a lyric drama in four acts, music by Clarence E. Loomis and the story itself adapted from the poetic drama of Cale Young Rice.

The opera, to me, is an out-worn art-form. The only things that can keep me from boredom and laughter are a good story with dramatic music and good singers. These are all present in "Yolanda of Cyprus," and I found myself clapping vigorously after the first act with such knowing ones as Doctor Damrosch.

The story of the Queen's ward who took upon herself the guilt of the Queen in an illicit love affair holds from beginning to end. The music of Mr. Loomis while not new or revolutionary (far from it) is smashingly direct and often volcanic. But it was, above all, the acting and singing of Natalie Hall as Yolanda that dominated the whole majestic production. This in nowise detracts from the fine work of Edith Piper, John Moncrieff and the others.

The artistic settings of Robert Edmond Jones rounded out what I consider a memorable night in pure American operatic production.

"THE THREE SISTERS."

The American Laboratory Theatre produced "The Three Sisters" of Anton Tchekhov as its second offering of the season. Of Tchekhov, I have seen three plays. "The Sea-Gull" is superb; "The Cherry Orchard," which is a specimen of the great Russian pessimist's psychological finesse, and "The Three Sisters" which is a drama of ennui, subtle, tenuous and boresome. The theme—boredom and frustrated hopes—is not brought vividly enough to the fore. The theme of boredom should not bore. The result is talk, talk, talk—which in the mouths of a great company might bring out the subtle overtones and latencies of Tchekhov's meanings. It is a play for reading and meditation by those who love, as I do, this Assassin of Hope—Anton Tchekhov.

Madame Germanova played Masha, one of the sisters, with a self-confidence that was almost anti-Russian. Maria Ouspenkaya did good work as Anfisa. The rest of the company worked hard. I have noticed that the American Laboratory group excel best in action plays. There is no Russian *ennui* in that vital group.

"RICHELIEU."

I scratch my old head. What can I say? I like Walter Hampden. I used to like Bulwer-Lytton (when I was a boy). I like Arthur Goodrich.

I scratch my old head again. I wonder what I can say about "Richelieu," which Mr. Hampden put on after Mr. Goodrich had made some re-arrangements (so I read in the programme) in this old piece of blood-and-thunder hokum. I muse philosophically. Dear, dear, how old we are all getting! We used to revel in these plays in Booth's day. But now? Well, it can't be helped. I'm getting old—and, the worst of it is, "Richelieu" and all such plays are no more for us. The pen may be mightier than the sword; but Time shall slay them both! Mr. Hampden as the Great Cardinal is critic-proof.

"METEOR."

Mr. Behrman, who has given us several likable plays, presented the Theatre Guild with a somewhat staccato conception of the superman in a play called "Meteor," which is unusual and interesting in two or three spots, but, to me, was not psychologically convincing as a portrayal of a man who tries to yank himself above the common herd by the old device of pulling himself up by his own bootstraps.

It may have the fault of Mr. Lunt's jerky interpretation of Raphael Lord, the hobo college youth and then the New York super-financier gifted with clairvoyance, or the fault may lie with Mr. Behrman's amateurish and almost burlesque-like conception of a superman—but the fact remains that the egomania, the Cecil Rhodesian dreams and the second-sight antics of Lord caused misplaced bursts of laughter from the audience, whereas such a man should be presented with such tremendous seriousness that he should claim our admiration and even awe.

There is no plot in "Meteor." Everything centers around the egomaniac. There is, further, no beauty, vision or symbolic poetic meanings in the play such as are found in the Ibsen treatment of the same theme.

"WAKE UP AND DREAM."

Another revue that sustains my contention that all the brains and energy are going into these panoramic-kaleidoscopic entertainments. This one, put on by Messrs. Cochran and Selwyn, is simply colossal and under the impact of the fun, music and dance-patter of such uproarious Rabelaisians as Jack Buchanan, Tilly Losch, Tina Meller, Toni Birkmayer and a dozen others my critical faculty was pounded to atomic bottle-glass. If you like a show instead of a play "Wake Up and Dream" is your carouse. It's better than most "plays."

RUTH DRAPER.

This inimitable entertainer may yet succeed in rejuvenating the drama. She is putting on whole plays, curtain-raisers and sketches all alone and with a cleverness and mimicry that amaze, delight and confound. She has some new "plays" and she becomes more perfect each season. Miss Draper ought to be a permanent attraction in New York. She is, perhaps, leading the way to Drama of the Future.

THE JUNIOR PLAYERS.

The Junior Players of the Neighborhood Playhouse gave us two delightful entertainments, "Mascaiada," a Basque masquerade, and "La Boutique Fantasque," arranged by Respighi, with music by Rossini. These youngsters are an artistic lot and, let us hope, may grow up to be Dorothy Sands and Mark Loebels.

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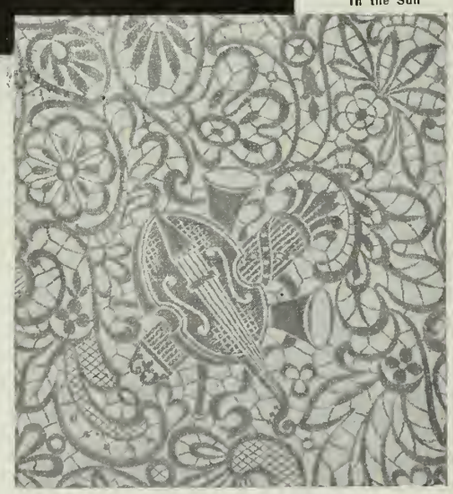

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"OLD BLEACH" LINEN

Among the New Books

(Continued from page 82)

Australia Felix was published here in 1917, but because of the war, probably, it went comparatively unnoticed. Most critics are agreed that her novel *Maurice Guest* is the finest study of musical genius and the musical temperament that has ever been made in fiction. It seems likely that after the publication of the second volume of the trilogy her fame will grow and that it will be made secure.

The literary lion of New York at the moment—Richard Hughes, the young Welsh author of "The Innocent Voyage," as seen by Pamela Bianco. The book is published by Harper & Bros.

"FREE"

Free by Blair Niles is something less than a novel but it is a most poignant revelation of convict life in the French penal colony in French Guiana. The hero is Stephen Latour, who was convicted of having killed a school classmate in a drunken party at 18 and had been sentenced to eight years of hard labor followed by the "freedom" of an exile, doomed to live out the rest of his life as a "free" man on Devil's Island. In some ways life as a convict is preferable to that of a "free" man in the colony, because there is little work to be found, the surroundings are degrading, there is no incentive to hope or aspiration. The only stimulus to life is the idea of escape. And escape is extremely difficult. The novel has to do with Latour's life among the curious "free" characters on the island. Miss Niles is a gifted woman, full of insight and sympathy for the failures of this world and she knows that the same fundamental principles of human nature function among the disinherited as among the more fortunate.

"THE 42ND PARALLEL"

John Dos Passos' *The 42nd Parallel* is one of the spring novels likely to get talked about considerably It is a passionate, poignant and beautiful piece of work. It is also very ingenious and lyrical. It is a novel of the rise of industrial democracy in America from three different angles simultaneously—that of a child growing up in it, from dramatic-historical point of view and from the critical-interpretative point of view. Thumb nail sketches of the careers of real leaders in industrial democracy—the financiers like Carnegie and Rockefeller, the inventors like Steinmetz and Edison, the demagogues like Bryan and Haywood, and so on—recur like dominant chords throughout the novel. Pioneers and gamblers from the West, empire builders in the Northwest, striking characters out of the conglomerate drama of our national life flash onto the screen, along with scenes of the author's childhood and youth, and scenes of brutality, violence and stupidity in the working out of the scheme of government described from another angle by Mr. Cain.

I am irritated by a literary vice practiced by Mr. Dos Passos. It is his employment of the technique of James Joyce when the context does not require it. Thus I am sure he will alienate many readers who would otherwise enjoy his book immensely. What is more he begins this alienation from the opening words. The opening lines are miscellaneous headlines from newspapers. They are not separated and clearly indicated to be headlines: they are all run together without punctuation. Moreover, they are printed in Italics, and massed Italics, as every printer and typographer knows, are especially hard to read. An impatient reader will glance at that first page and think that the book is some precious drivel and close it up again. The more patient reader will understand, after he has read the whole mass of Italics, that the Italics are headlines from newspapers, quoted to establish time, place and atmosphere, and will wonder why Mr. Dos Passos did not use the same words to establish the same things but not by running them all together. Mr. Dos Passos, I believe is destined to become one of the most important novelists of the new decade.

"THE LOVE OF JEANNE NEY"

For sheer entertainment and for picture of life under the Soviets I recommend *The Love of Jeanne Ney*, by Ilya Ehrenbourg, translated from the Russian. It is reminiscent of *The Mysteries of Paris* by Eugene Sue and yet it is as hard and modern and detached as a most realistic novel by a realistic modern. It is the love story of a young Communist and the sixteen year old daughter of a French consul whom the young Communist has killed in the course of his duty as an agent of a Red uprising in a White district. They are separated and later meet in the underworld of Paris where Jeanne is living and the hero is working on propaganda. Anatole France is delineated as a character in the novel under a thin disguise and is made to figure in dealings with the young Communist. Other persons in the literary and artistic life of Paris also are discernible under disguises, but of course the episodes in which they figure are imaginary. The scenes of life under the Soviet government and of life in the underworld and half world of Paris are vividly and excitingly done.

"THE HUMAN MIND"

About two years ago Dr. Logan Clendening published his extraordinary success, *The Human Body*. It was an extraordinary success because Dr. Clendening is not only an eminent man in his profession—he is president of the hospital staff at St. Luke's in Kansas City—but an articulate man who writes in a lucid, amiable and simple manner; a man of great common sense; and a man with the truly skeptical mind of a scientist who is not any too ready to accept on faith the theories of the most august members of his profession.

(Continued on page 122)

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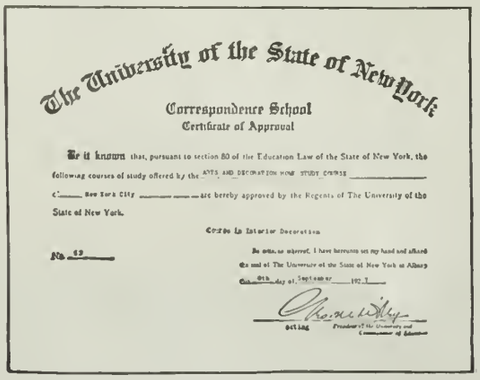

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Among the New Books

(Continued from page 120)

One of Dr. Clendening's best friends is Dr. Karl Menninger, who conducts the Menninger Psychiatric Hospital and Sanitarium at Topeka and the Menninger Clinic for the diagnosis and treatment of nervous and mental disorders. Partly at Dr. Clendening's suggestion and partly through a desire of his own to correlate what is known about psychiatry, Dr. Menninger began and wrote over a period of years a book called *The Human Mind*. In it he has written a book about the human mind which is a companion volume to Dr. Clendening's book about the human body. The book was chosen by the Literary Guild for February and it is issued by Knopf in the trade edition.

I venture to predict that *The Human Mind* will be an even greater success than *The Human Body*. Hitherto the books on nervous disorders, mental disturbances, psychoses and their diagnosis and treatment have been highly specialized in character, difficult to read, often biased in favor of particular theories and, worst of all, supported, when supported at all, by case histories dealing almost entirely with highly psychopathic subjects. The case histories of many of them, like the books by Krafft-Ebing, have to do with persons in insane asylums. Dr. Menninger's case histories, for the most part, deal with so-called "normal" people. In fact it is his thesis that all of us are neurotic more or less, that it is the penalty we pay for being civilized and that it is only when our neurotic condition becomes a menace to others or unbearable to ourselves that we realize that something is wrong.

In the matter of treatment for nervous disorders Dr. Menninger is not a propagandist for any special theory. A careful reading of his book should help us all to be more tolerant and more liberal minded. If it does not help us to that state it should fortify us with reasons for our intolerance.

"OUR GOVERNMENT"

James M. Cain in *Our Government* has applied the case history method to the machinery of official democracy. The book is extremely amusing; but even if it is sometimes rather ghastly in its implications the intent is serious. In a series of dialogues he gives us what actually takes place when laws are passed, justice is administered, taxes are levied, education is considered, the streets are policed. The aim is not satirical, although the book has the effect of satire. The chapter which seems most like fabrication with malicious intent, is actually an excerpt from the *Congressional Record*, to which Mr. Cain has not added a word of his own.

Far from being a bitter indictment of democracy, as the superficial may suppose, the book leaves me with the impression that Mr. Cain is warmly sympathetic toward the limitations of the human mind and that he is convinced that we muddle through a democracy with our instincts usually in the right place even when stupidity guides us.

In one of the dialogues a prisoner and counsel present a petition to the governor for a pardon. The governor is drunk and mistakes the petition to be for commutation of sentence from execution to life imprisonment whereas it is a petition for pardon. The prisoner has not committed murder; he had been sentenced to ten years for marching in a parade during a miners' strike. He has already served three years. The busy governor doesn't want to hear the quibbling lawyers who befuddle the issue and asks the prisoner to tell his own story. The prisoner is a long time getting to the point and before he gets fairly started the governor's heart melts and he commutes the sentence to life imprisonment. The lawyers convey to his muddled brain that he has a wrong impression of the petition. The governor consents then to hear all the "facksh" but from the prisoner himself and not from the lawyers. In his rambling tale the prisoner happens to mention the Coal City Volunteer Fire Department of which the governor was once a member and that awakens maudlin reminiscences in the governor so that he sets the man free.

I recommend Mr. Cain's book to all students of government. I also recommend it to those who desire first rate ribald entertainment.

The History of Boxwood

(Continued from page 108)

as well as the insect, if the poison penetrated sufficiently through the skin of the leaf."

To control successfully the Leaf Miner, one must watch for the fly and when these tiny white creatures are hovering over the box, spray with a good contact poison. One may watch for the fly from about May 15 to June 15. There is no use in spraying after the fly has deposited her eggs in the tissues of the leaf. Soluble sulphur has been used successfully on Buxus aurea and sempervirens, Buxus arborescens and microphylla are seldom attacked by the miner.

A spray of Black Leaf 40 and a suds of lux soap will destroy the aphids which frequently appear on the young twigs. It is advisable to spray the plant with clear water a few hours after applying this attack spray and to wash off the aphids as well as to clean the foliage.

Extracts taken from "Boxwood Gardens"—Albert A. Lewis, Annuaire of the New Port Garden Club. Jorry Botanical Club Bulletin, 1921.

EDITOR'S NOTE: *This is the third of a series of practical garden articles by prominent landscape architects and horticultural authorities. The spring and summer numbers of* ARTS & DECORATION *will contain discussions of unusual interest including: "Soil for the Garden," "Birds as Allies in Garden Making," "How to Build a Garden in the Shade," "Deciduous Trees for Special Places," "Cactus Gardens" as well as articles on the planting and care of daylilies, roses, dahlias, chrysanthemums, etc.*

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*An unusual brochure for the files of architects and decorators, illustrating HASSELMAN-SALTERINI pieces in use, will be mailed on request. Please write for it, on your business letterhead.

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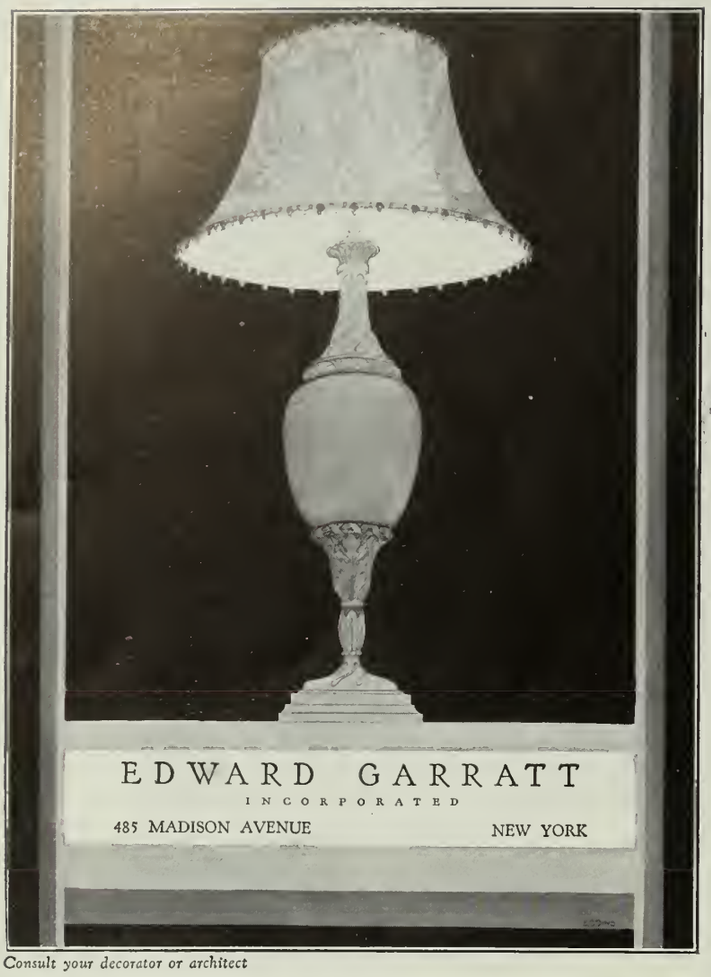

Consult your decorator or architect

Floors for the Modern House

(Continued from page 92)

The oak floor is always popular because it is adaptable to many kinds of interiors. It is not as expensive as is commonly supposed. Courtesy Oak Flooring Mfrs. Ass'n of U. S.

facing for the risers of stairs.

A modern material that is excellent for stone effects is zenitherm, a composite creation, both fire-resistant and of varied and attractive appearance. Natural zenitherm looks remarkably like stone, particularly like travertine, but it is far lighter in weight than any stone, and can be cut with an ordinary saw. Among the other properties that are very desirable are its resiliency, its color range and the fact that it is not slippery, even after it has been washed down with a hose or with pails of water.

of oak. Its wearing quality, its hard, rugged grain, its adaptability to rich, deep-toned stains, make it one of the most satisfying of all floors, whether it is used in narrow boards or in the broad widths, with dowelled joints. There is a tradition in oak that somehow satisfies the mind by its very name, and the thing that a great many people ought to know about, and do not know, is that its cost is far less than they think it is. Anyone who has dreamed of a house with floors of oak will do well to look into this matter of cost.

The design of this Sealex linoleum was inspired by the plank floors in early Colonial homes. It is particularly effective for informal Early American rooms. Courtesy Congoleum-Nairn, Inc.

There are nineteen colors, with the added possibility of having special colors made to order. The usual color range is not unlike that of slate, with even greater variety in that black, gold and brown are made. In planning zenitherm floors, it is customary to have the pieces cut at the factory from the architect's floor-plans. A very effective use is in random rectangles of varied, harmonizing colors —a derivation from the floors of squared slates.

Most familiar of all floors is the hardwood floor, and most esteemed of all flooring woods, for reasons both sentimental and practical, is the floor

Another attractive wood floor—not often thought of, perhaps, as wood —is the floor of cork, laid in squares, like tile. It is, of course, very light in weight, it is silent and very resilient, it has a delightfully deep, mellow coloring, which is brought out further by waxing, a treatment which also makes it more easily cleanable. Since cork has been used so much, lately, as a material for walls in modern decorative schemes, this should act as a reminder of its excellent properties as a material for flooring.

Next to cork in its resilient properties is the floor of rubber, laid

(Continued on page 134)

Special pattern executed in fiddleback walnut installed in library of the Henry K. Knapp Residence, East Islip, N. Y. Russell & Clinton, Architects.

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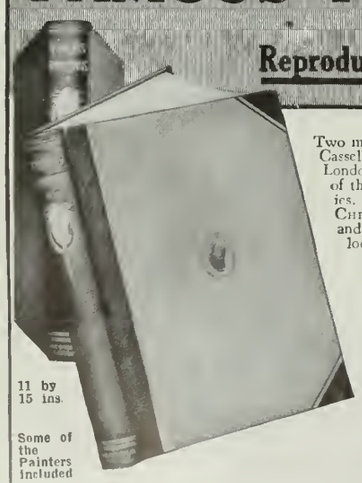

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The Walls of Your Home

(Continued from page 94)

Corner of a library in which the walls and ceiling are finished with panels of cypress. To get the effect desired the wood was burned with a spirit lamp and scraped with a steel brush. Courtesy Tidewater Red Cypress

house after it is built. The more firmly built it is, of course, the less the amount of settling; but in any case, the avoidance of cracks is a matter of providing the best possible foundation for the plaster by means of the best available type of lath. Special protection is needed around windows and in corners, and when this is properly seen to, by the use of such materials as Milcor metal lath, there is nothing to worry about except the exact texture and color desired in the finished work. In order to get this, you should require the builder to make samples before he applies the finished coat of plasterwork.

It has been found by architects and owners alike that it does not pay to use poor plaster, and years of comparison find Keene's Cement in a position of pre-eminence as a plaster of staunch structural qualities as well as great versatility in finish. This may be as rough as the most extreme texture desired in a Spanish interior or may be polished down to a surface as smooth as marble. This is a gypsum plaster, which is particularly hard-fibred, and needs the best clean, sharp sand available. Lime plaster does not demand quite such fine sand, but whatever plaster is used, specification should require three full, half-inch coats, except on walls of masonry, where two are sufficient. And as a general rule, specially prepared finishing plasters do better work than common materials mixed and applied by the average artisan.

PHOTO BY GILLIES

This richly colored panel above a tile wainscotting is at the head of a stairway—a corner that would without this decoration be uninteresting. Courtesy American Encaustic Tiling Co.

A great deal of variety has been added to plasterwork by the development of colored plasters and by the ready availability, now, of really well-designed and well-cast mantels, placques, bas-reliefs and other decorative incidents. The makers of these casts now go to authentic sources for their models instead of putting out the very poor castings that tended to discredit the whole art of plastering. This is, in fact, an art usually performed with a higher degree of appreciation by the Italian workman than by any other. He seems to have inherited some of the fine artistry and craftsmanship of Renaissance Italy.

With good, sound plasterwork as a base, there appears to be, at the present time, a revived popularity for decorative glazed tiles, which are to be had in a wide range of good colors and pleasing patterns.

Tiles have been welcomed with joy by lay decorators who do unconventional modern decoration, because there is no limit to the colors or arrangements possible. Being small units, tiles are particularly adaptable

(Continued on page 128)

Entrance hall and living room finished in white oak. Courtesy National Lumber Mfrs. Ass'n

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The Walls of Your Home

(Continued from page 126)

to whatever scheme the decorator wants to execute.

One potent factor in the great present revival of tiles has been the introduction of plumbing fixtures in hitherto unthought of colors. As soon as we realized that there could be such things as bath tubs in jade green, in coral or onyx, immediately the old idea of the bathroom gave way to the new idea of the combined bath and dressing room, beautifully and often exotically contrived.

This has been a great encouragement to the makers of tiles, whose products, now, are in greater demand than ever before, unless it was in ancient Ninevah, where faience tiles were needed to cover the mud-brick walls.

A very pleasing glaze that has been developed by one maker is the patina glaze, which is fired to a high temperature without a too-high gloss. It is, in effect, like the patina of fine marble, which suggested the name.

It is an age of color, and modern decoration finds much of its effectiveness in unusual color schemes, by no means all daring, but all involving the use of color such as has characterized no other time.

Various types of glazed pottery tiles have long been used to create bright and cheerful sun rooms, but, it is only recently that they have invaded, and entirely recreated the bathroom.

Nor are tiles the only wall material. Vitrolite and opaque glass are constantly revealing new possibilities. Combined with built-in mirrors and colored plumbing fixtures, here are unthought of possibilities. Even the ceiling is now "glazed" with slabs of these materials, and it is doubtful if anything more sophisticated, more decoratively exotic, than black glass has ever been utilized by decorators. Combined with mirrors, and with one other color, such as jade green or coral, black glass has an incomparable depth and richness.

Orchid, grey, gold, amber—here are colors to conjure with, and the new bath-dressing-rooms, designed in the new wall materials, are like nothing that has ever been attempted before, except in a few isolated instances.

Color ranges that include jade and sapphire and turquoise—shapes of all kinds—patterns from odd floral motifs to quaint animals and figures, or a grand Spanish galleon sailing over a singing blue sea—what materials for *any* decorator to work with!

All these tiles are not of baked clay: some are of new and special materials, such as sani-onyx, which is a vitreous substance, or chromite, smooth, flint-hard material that is cemented to the wall in sheet form. Each offers practical as well as esthetic advantages; we are living in an age of new materials which are revolutionizing interior decoration. We are offered new textures, new colors, new possibilities of building color into our houses in permanent form.

Nor does modern departure end here. Some vibrant effects have been obtained in sheet metal and leather. The new decorators, to whom precedent is only another term for anathema, have argued that, if tiles, sometimes a floor material, may be used for walls, why not use cork tiles, normally a floor material, for walls? Cork has, indeed, much to offer for unusual walls. Rich and mellow in its natural color, deeper still when waxed; soft and interesting in texture, it is also an absorber and deadener of sound.

The moderns have looked at various woods, too, and seen in them possibilities that have nothing to do with our old ideas of wood rooms, which were paneled. They have seen figure as wood's chief claim to decorative value, and are using it in great, flat, unpaneled expanses. One highly original innovator saw more than this in the effect of unfinished planks which had still the great sweeping arcs left on the rough surface by the circular saw that fashioned the planks from logs. He took these planks as they came, *au naturel*, from the saw-mill, stood them up vertically with the deeply scored saw-marks making a pattern, and covered the joints with metal strips. One might be in two minds as to the beauty of this scheme, but there could be no two opinions about its originality.

Not that some of the old ideas are not still cherished and practiced, as, for instance, wood paneling, in all its historic forms, and in every familiar wood.

Oak in every stain and finish, white pine, cypress, birch, redwood—the good old conventional paneling in these will never "go out." The Early American revival of a few years ago brought back even the room of knotty pine, unfinished, and made it, for all its originally primitive character, one of the most sophisticated of interiors. It is the opinion of this writer that no amount of modernism in interior decoration, no era of new ideas, will displace the old type of paneled interiors in our affections. Their appeal is as deep-rooted as the idea of home itself. About wood paneled interiors, however, there is this to be said: for all that we have had them with us for centuries, few people realize how inexpensive they are. Paneling, to be sure, has always been associated in people's minds with large and elaborate houses, but this need be no more than a mere association of ideas.

There are, of course, expensive woods and expensive cabinet work in the creation of paneling—but there are also inexpensive woods, endowed with all Nature's inexhaustible beauty of figure and color, to be fashioned in simple ways into delightful paneling.

One factor that has decreased the cost of wood paneling substantially is large-scale manufacture that eliminates the high labor cost of special cabinet work figured in with the other construction costs of the house. Paneling now can be had as low as a dollar and a half a square foot, with all the cabinet work done by the producer, who leaves the contract carpenter nothing to charge for but installation. Now that designs for standing woodwork are uniformly in good taste, it becomes possible to take advantage of volume production economies in the ready-made kind that can be adjusted and cut as required.

This survey, perhaps, has not covered all the materials and treatments for the walls within your house, even with the whole question of paints, papers and other wall-coverings held out for discussion in the next article in this series.

EDITOR'S NOTE: *The two articles by Mr. Price in this issue will be followed by a series of practical articles on different phases of home-building. Among the subjects to be discussed in future issues are: "Roofing Materials," "Lighting Fixtures," "Outer Wall Treatments."*

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Day-beds

(Continued from page 112)

They are stoutly built as if intended to support a person of no slight proportions, the frame being deep and the cabriole legs generally being more robust than usual. As a general rule the legs which support the top, in other words the continuation of the stiles of the chair-back head, are square, the other six legs only being of the cabriole shape with the claw and ball or other finely carved foot. In this case, following the same construction as the Chippendale chairs with cabriole legs, the stretcher rails are omitted, a similar omission being made with the earlier couch-chairs of the Queen Anne type, where the curved legs are used.

More than one of the early American examples of this time combine something of the more pronounced Dutch and something of these forms as refined by Chippendale. Occasionally, too, only six legs are used, when, more often than not, all of them assume some form of the cabriole. For example, one of these long seats will have a typical Chippendale back with pierced center splat the stiles of the back continuing down to a plain rather angular shaped cabriole, the same being repeated in the center and at the end of the frame. It would be possible to enumerate various other adaptations which display the ingenuity of the earlier craftsmen in producing these convenient pieces of furniture and which, simple as they often are, are knowing a revival so long after they fell into disuse. Only for the reason that many of them have been preserved through the many generations is it now possible to reproduce the same designs for use in the less commodious homes of the present time. For apart from their quaint beauty and their value in furnishing a modern interior, they are one of the pieces which may be put to many uses and are therefore of exceptional convenience.

The shape of the lower part of the contemporary day-bed appears in the small beds of the Queen Anne period, which are made today in pairs. But where the day-bed had eight legs the bed proper had only four, and the head-board took the high arched shape in place of the chair-back form. At the same time, many of the early 18th Century beds were made without the foot-board, the head generally being veneered with beautifully figured burl walnut. On the other hand, the carved and caned panel head of the late Stuart period has been adapted to beds, the same style of panel being used to form the foot-board. Also with beds of this kind the spiral uprights, rails and legs are employed and there are eight legs as with the original day-beds.

Though the elongated chair seat was no longer popular after the Chippendale styles passed, the tradition remained in the double-end sofas of the late 18th Century. Sheraton chair-backs appear with the small double-end piano seats, while there are numerous examples of sofas made by Duncan Phyfe with which he repeated the open lyre chair-back form at the end. It is equally in evidence in the reclining seats of the Directoire style, both of the roll shaped ends frequently having the same contour and the same rails as the chairs of that period.

Thus in following the gradual evolution of the day-bed from the time of Charles II and its eventual

(Continued on page 134)

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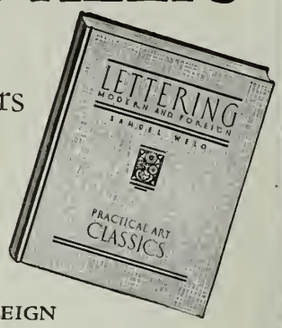

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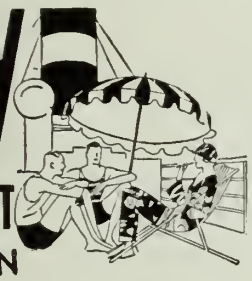

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Country Houses of Southern California

(Continued from page 98)

to my remark, but I learned afterward that he himself has said: "Why tag strange names on our architecture? Why not be proud of it as California architecture?" This is not to deny the value of Mr. Johnson's analysis of the three historic influences—quite the contrary. It is merely a warning to the inexperienced not to take the three types either separately or too literally, forgetting that they are but variations of a general style.

"Well," he remarked, "some of my houses, could hardly be called *any* style. Take, for instance, the house of Mr. Curtis W. Cate at Carpenteria." "I couldn't put any tag on it," I observed. "It looks just straight California to me." "It is one of my favorite houses," he said. "Another possibility is design with Georgian elements. I am just beginning to develope a Georgian type with flat roofs."

"Mr. Johnson," I then said, "you have enlarged admirably on the sources of California architecture on the historical and social side. But one great characteristic of it you have not touched upon. What strikes us here in the East is the splendid artistic inspiration of the Southern Californian architecture—its rich interest, its colors, its relation to the shapes and color and light of the California landscape; and the planting and the gardens. It is all so highly sensuous and so dramatic."

It was not easy to get Mr. Johnson started on this tack. Artist though he is, he guards a Yankee reserve in talking about art. He gave me another of his precise replies.

"For one thing, it is due to the fact that we have a remarkable group of craftsmen in California." "That is to the point," I said, "because the craftsmen develope a simple, unconscious reaction to the character of local building materials and processes and to the natural environment. This sensitiveness the academic architect cannot equal."

"Many people consider Santa Barbara very beautiful," I remarked.

"Santa Barbara is an outstanding community. Its character is due largely to a few public spirited men who have used all the influence they could to raise the standard of architecture. Santa Barbara was the first modern community that I know of to adopt a city ordinance requiring the drawings of a building to be submitted to a board for approval from the standpoint of design. The Board prescribed the California style—for instance, a design for an English cottage shopfront was thrown out. The ordinance has since lapsed, but the custom of a high architectural standard remains."

"That is a healthier way—to establish good architecture in a town or city as a matter of custom rather than of law. Still, I can see where, in some cases, a temporary ordinance like that in Santa Barbara might be a good thing, to start the custom," I said. "What about the color of architecture in California?"

"The color and form of architecture in California is distinctive. Northern things don't go there. We want gay colors and light backgrounds as a contrast to the luxurious foliage."

(Continued on page 132)

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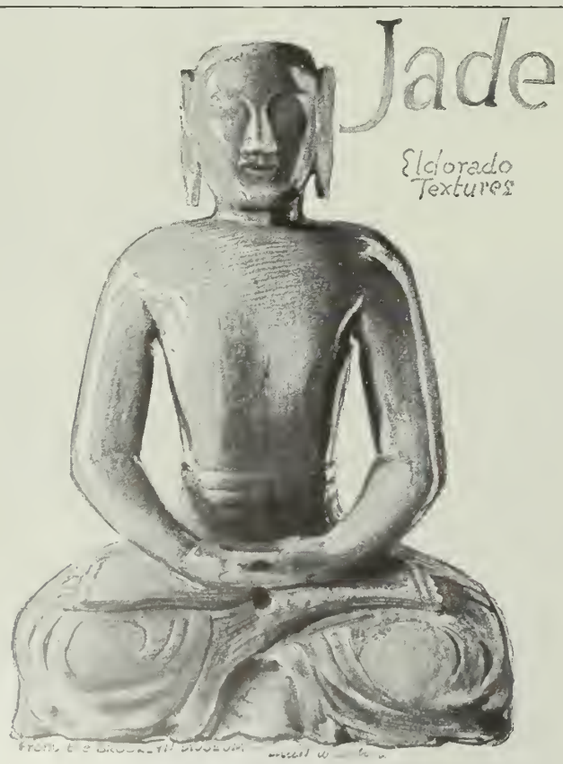

It will be noted that in this drawing and several others of the Eldorado Texture Series of 1930, the "direct" method of handling the pencil has not been employed. In the direct method, the strokes are laid down with vigor and there is no effort made to cover up or hide the pattern of pencil lines. Indeed in the rendering of many textures, this characteristic "stroke technique" is helpful in suggesting the material, and charming in itself.

But in drawing this jade, a quite different method had to be used. Prominent stroke technique would defeat the aim of this study. A smooth, self-effacing technique was the only means of expressing the subtle severity of the Buddha's surface texture. Pencils rather sharply pointed, with a sparing use of the paper stump (for rubbing in a tone), are the basis of the handling here employed.

This is the second of the series of Eldorado Texture reproductions by Ernest W. Watson. Send for samples of Eldorado, "The Master Drawing Pencil," to Joseph Dixon Crucible Co., Pencil Dept. 162-J, Jersey City, N. J.

American Rugs

(Continued from page 96)

design, is being featured in period styles and soft colors, the newest pattern being adapted from an antique Ispahan carpet. Seamless chenille and broadloom rugs are woven in one piece in any length and many widths. The richness of their colors, to which have recently been added a deep walnut brown, a delicate biscuit, ashes-of-roses and henna-rose, make these rugs especial favorites with persons who desire plain floor coverings for

Cotton chenille rugs are thick and durable and the fact that their brilliant colors wash without fading makes them practical. Courtesy Valway Rug Mills

their tonal value and its relation to the decorative ensemble. Their borders may be in one, or two bands in deeper shades of the field. Nursery rugs are woven in gay colors, from Tony Sarg designs. One shows a circus ring with performing elephants, acrobats, clowns, trick horses and riders. Another shows dancing dogs doing solos and foxtrots, while the "Tiny House" design has miniature houses, schools and churches, in many colors.

Of all the fibres which enter into the manufacture of modern rugs, cotton has perhaps the most romantic history and many legends center about it for cotton was in common use in Asia more than two thousand years before its introduction into Europe, where it was called vegetable wool. Sir John Maundeville, writing in the early 14th Century described in detail the "animal bush", which furnished both meat and cotton to the natives of the East, and the superstition that cotton was a form of wool, still survives in England, where it is called "cotton wool" and in Germany where it is known as "tree wool."

In the field of textiles, rugs made from cotton chenille are invaluable, their cleanliness, durability and wide range of designs in sun and tub-fast colors, make them ideal either for the roomy country house, or the compact city apartment. Suntone embossed chenille rugs are among the heaviest, most luxurious cotton rugs; woven on a Jacquard loom, their patterns are noticeably raised above the background and the admirable designs, in a wide range of colors are guaranteed to retain their freshness as long as the rug lasts. Suntone jacquards are like the embossed, except that the pattern is not raised. These are especially suited to sleeping rooms, nurseries, halls and sun rooms.

From the conservative Colonial to the modified modernistic, the designs in these chenille rugs are selected not only for their beauty, but with a conscious knowledge of the public demand, which is one of the reasons for their popularity. Crestline is an oval, braided chenille rug, that lends itself most attractively to the early American interior, repeating with fidelity the braided rag rugs of the New England settlers. Many strands of soft, fluffy chenille are worked around a strong filler and braided into a single braid, which is then hand sewn into a rug, which will retain its beauty of shape and color until completely worn out. The colors are blue and grey, rose and brown, green and rose, dark and light blue, rose, orchid and gold. Pansy rugs for bathrooms are as bright and cheery as their namesake flower.

Country Houses of Southern California

(Continued from page 131)

"I believe—and have expressed my beliefs in writings beginning in 1920—that the shapes, colors and light in the local landscape exercise a fundamental influence on the design of buildings and of gardens," said I.

"Curiously enough," Mr. Johnson observed, "you will find that Spain and the Mediterranean countries went through the same experience. You see it also in California. The first American houses there were built of wood and were allowed to weather. But in California, the houses lost character by weathering. The California air is dry and the wood dried. People fell to painting the wood. Then they plastered the wood, and plaster—or stucco as you call exterior plaster in the East—plaster seems to be the material which results from a dry climate."

"In an evolution like that," I said, "it is often hard to tell how much of it is due to practical and how much is due to artistic reasons."

"Yes," Mr. Johnson answered, "but in any case, it is certain that the climate cannot be ignored."

Editor's Note: *Progress in country house architecture in the last thirty years has been one of the extraordinary features of the marvelous aesthetic Renaissance in America, which has spread through all walks of American life and industry. Ralph Adams Cram says: "I have frequently had occasion to comment on the astounding development of American architecture during the past quarter-century, a progress that has put it far to the front of all competitors. It is indeed a phenomenal occurrence and one that hardly explains itself. . . . The only parallel I know is that incredible fifty years in the France of the Middle Ages during which Gothic was conceived, born and brought to maturity." Among the leading architects who will contribute to this series are: Grosvenor Atterbury, Geo. Washington Smith, Julius Gregory, Frank J. Forster, Edmund B. Gilchrist, Gordon B. Kaufman, Dwight James Baum, William Dominick, Lewis Bowman, and Frank Lloyd Wright. Others to follow.*

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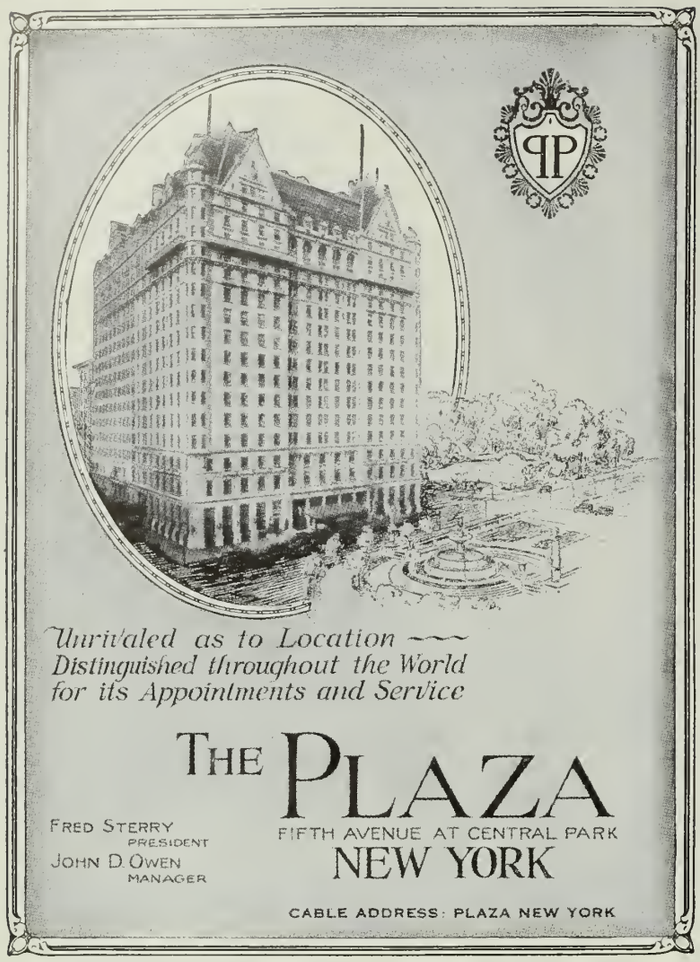

Modern Floors

(Continued from page 124)

down as units in cement. For a good many years the available patterns in rubber flooring were a little monotonous and not very interesting, but, with the re-styling that has given new life to so many products, this material has been made in new shapes and colorings that are in cheerful accord with modern decorative schemes.

The most remarkable development of all has taken place in the linoleums, which were first brought out in plain, all-over colors. Then came inlaid linoleums—the very smart squares in black and white, the marbleized effects, the varied and harmonious colorings—and last of all the raised linoleums. There has never been any question about the wearing quality of inlaid linoleum, or about its adaptability to a wide variety of decorative schemes, both stylized and unconventional.

Added to this, there is the fact that the makers of linoleum have expended a great deal of intelligent and perceptive thought on styling their product to accord with the best modern taste in interior decoration. With very few exceptions, there is, now, an inlaid linoleum for every type of room and every style of decorative treatment.

The new raised tile effects are remarkably well done. The fact, of course, needs to be accepted that here is an imitation of one material by another, but acceptance is not difficult in view of the clever thoroughness of the designers and makers.

The most charming colors and the most authentic tile effects have been achieved. Even antique tiles, set in old, black cement, have been perfectly reproduced, so that now the decorator can plan for a maximum of color and interest with a minimum of expenditure for flooring material.

Oaked quarry tiles, faience and encaustic tiles have been reproduced with amazing accuracy—really with far more than mere accuracy—with an interesting fidelity to tile characteristics. Decorative tiles are shown scattered, as though in a purely random arrangement, among plain tiles—a brave little galleon, quaint, primitive rosettes and Maltese crosses. Another very interesting linoleum is made to reproduce in form and color a slate floor. When this is laid its resemblance to the original substance is remarkable because the designer achieved the effect of random rectangles and a random range of subtle, quiet colors.

A product of comparatively recent invention, linoleum lends itself excellently to the most modern decorative schemes; it promises to be, in fact, the most universally practical and adaptable of floor coverings.

In choosing a material or a covering for the floor, whatever may be the factors governing cost, certain decorative factors will be found to lead one's choice in this or that direction.

Plaster walls, houses of Spanish or Italian derivation—floors of slate or tile or linoleum.

Plaster walls, or paneled walls, beamed ceiling and rugged, livable furniture, deserve a floor of antiqued oak. Polished oak parquetry should be used for the formal Georgian or Queen Anne interior. The library, the living room, the hall or long gallery can be floored with cork tile. If there is, in general, an antique flavor, the sort that finds itself, particularly in Renaissance Italian derivations, use a floor of zenitherm.

The choice of the right flooring, like everything else in the field of interior decoration, is first a matter of taste, knowledge and judgment, then of the practical considerations that are called economical and practical.

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Day-beds

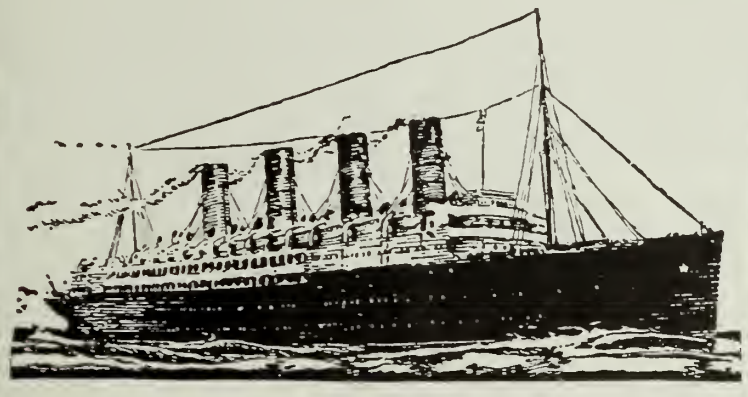
(Continued from page 130)

development to the double-end sofas we are also tracing the passing of that strict discipline which restricted the comfortable seats to the head of the house. And as the long seats become more conducive to easy lounging there is a proportionate tendency to relax the tradition which insisted that a person should sit perfectly upright in the presence of others, a tradition which also insisted that women should "enjoy" this discomfort long after men had been permitted to sit in easy chairs.

When we seek the French equivalent to the English day-bed for modern rooms furnished in the Louis XV and Louis XVI styles, we quickly realise the greater advancement displayed by the Gallic craftsmen in what they call the *lit de repos*. Examples of the Louis XV period, which is contemporary with the late Queen Anne and early Georgian English, display all the sinuating curves so typical of French furniture of that time. There is no suggestion of bareness but rather a certain refined grandeur, the *lit de repos* taking the form of a deep sofa with graceful scroll ends with similar curved outline to the apron. As a rule the back is quite low and sloping to an angle to allow the piece to serve as a comfortable seat. A thick padded cushion is placed along the entire length and the back and scroll ends are also upholstered, while the outside of the frame is covered with similar material.

We are able to illustrate a modern replica of a Louis XV *lit de repos* and this particular example has a carved frame painted a subdued gray. This color tone is continued in the deep gray-blue silk with which the upholstery is covered and such a piece obviously would evince an exceptionally decorative value when part of an interior in the French manner. This remark applied equally to the French day-beds of the following (Louis XVI) reign even though, by that time, the curvations had been replaced by the straight and possibly more formal outlines of the Neo-Classic.

This change is apparent in the other French day-bed shown here. It will also be noticed that the back which appears with the previous style has been discarded, the ends being almost rectangular and of equal height. The seat is upholstered and furnished with a long soft cushion with a bolster at either end. Another point worthy of note is the free use of the covering material to add to the decorative qualities of the day-bed; not only are the large and smaller cushions as well as the bolsters covered in beautifully figured damask, this is repeated on both sides of the paneled ends. In this way any severity natural to the style of the frame is softened by the manner in which the material is used and the piece becomes an attractive point of color without, in any way, being out of harmony with the furnishings of a room.



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" 1	Sat.	10 a.m.	*Aquitania*	Southampton: Cherbourg
" 1	Sat.	noon	*C. Biancamano*	Genoa: Gib., Algiers, Naples, Villefranche
" 1	Sat.	11 a.m.	*United States*	Copenhagen: Christ., Oslo
" 1	Sat.	11 a.m.	*New Amsterdam*	Rotterdam: Plymouth, Boulogne
" 5	Wed.	11 a.m.	*De Grasse*	Havre: Plymouth
" 5	Wed.	11 a.m.	*Geo. Washington*	Hamburg: Plymouth, Cherbourg
" 6	Thur.	noon	*Dresden*	Bremen: Cobh, Cherbourg
" 6	Thur.	0.15 a.m.	*Roma*	Genoa: Cadiz, Gibraltar, Nap., Ville.
" 7	Fri.	1 p.m.	*Ile de France*	Havre: Plymouth
" 7	Fri.	11 p.m.	*Pennland*	Antwerp: Plymouth, Cherbourg
" 8	Sat.	3 p.m.	*St. Louis*	Hamburg: Cobh, Cherbourg
" 8	Sat.	3 p.m.	*Minnekahda*	London: Plymouth, Boulogne
" 8	Sat.	noon	*Bergersfjord*	Oslo: Bergen, Stavanger, Krist.
" 8	Sat.	11 a.m.	*Hellig Olav*	Copenhagen: Christ., Oslo
" 8	Sat.	11 a.m.	*Gripsholm*	Gothenburg
" 8	Sat.	0.15 a.m.	*Vulcania*	Trieste: Az., Lisb., Cannes, Naples
" 8	Sat.	11.30 a.m.	*Doric*	Liverpool: Halifax, Cobh
" 8	Sat.	10 a.m.	*Adriatic*	Mediterranean Cruise: via Boston
" 8	Sat.	noon	*Ausonia*	London: Plymouth, Havre
" 8	Sat.	noon	*Cameronia*	Glasgow: Londonderry
" 8	Sat.	11 a.m.	*Andania*	Liverpool: Cobh
" 8	Sat.	11 a.m.	*Berengaria*	Southampton: Cherbourg
" 12	Wed.	11 a.m.	*America*	Hamburg: Plymouth, Cherbourg
" 13	Thur.	3 p.m.	*Muenchen*	Bremen: Southampton, Boulogne
" 14	Fri.	8 p.m.	*Majestic*	Southampton: Cherbourg
" 15	Sat.	12.30 a.m.	*Bremen*	Bremen: Cherbourg, Southampton
" 15	Sat.	noon	*France*	Mediterranean Cruise
" 15	Sat.	11.30 a.m.	*Cedric*	Liverpool: Boston, Cobh
" 15	Sat.	noon	*Aurania*	London: Plymouth, Havre
" 15	Sat.	noon	*Athenia*	Glasgow: Londonderry
" 15	Sat.	11 a.m.	*Caronia*	Liverpool: Cobh
" 15	Sat.	noon	*Conte Grande*	Genoa: Gibraltar, Naples
" 15	Sat.	11 a.m.	*Kungsholm*	Gothenburg
" 15	Sat.	11 a.m.	*Oscar II*	Copenhagen: Christ., Oslo
" 15	Sat.	3 p.m.	*Milwaukee*	Hamburg: Cherbourg, Southampton
" 15	Sat.	11 a.m.	*Minnewaska*	London: Cherbourg
" 19	Wed.	11 a.m.	*Pres. Harding*	Hamburg: Plymouth, Cherbourg
" 19	Wed.	11 a.m.	*Rochambeau*	Havre
" 20	Thur.	10 a.m.	*Stuttgart*	Bremen
" 20	Thur.	10 a.m.	*Aquitania*	Southampton: Cherbourg
" 21	Fri.	5 p.m.	*Paris*	Havre: Plymouth
" 21	Fri	11 p.m.	*Lapland*	Antwerp: Plymouth, Cherbourg
" 22	Sat.	11 a.m.	*Frederick VIII*	Copenhagen: Christ., Oslo
" 22	Sat.	11 a.m.	*Drottningholm*	Gothenburg
" 22	Sat.	0.15 a.m.	*Saturnia*	Trieste: Marseilles, Naples, Patras
" 22	Sat.	noon	*Lancastria*	London: Halifax, Plymouth, Havre
" 22	Sat.	noon	*California*	Glasgow: Belfast
" 22	Sat.	11 a.m.	*Carmania*	Liverpool: Boston, Cobh
" 22	Sat.	11.30 a.m.	*Arabic*	Liverpool: Hal., Glasgow, Belfast
" 23	Sun.	3 p.m.	*Westphalia*	Hamburg: Cobh
" 25	Tues.	12.05 a.m.	*Statendam*	Rotterdam: Plymouth, Boulogne
" 27	Thur.	3 p.m.	*Berlin*	Bremen
" 27	Thur.	12.01 a.m.	*Hamburg*	Hamburg: Cherbourg, Southampton
" 28	Fri.	11 p.m.	*Westernland*	Antwerp: Plymouth, Cherbourg
" 28	Fri.	9 p.m.	*Olympic*	Southampton: Cherbourg
" 28	Fri.	5 p.m.	*Ile de France*	Havre: Plymouth
" 29	Sat.	noon	*Stavangerfjord*	Oslo. Bergen, Stavanger, Krist.
" 29	Sat.	12.30 a.m.	*Europa*	Bremen: Cherbourg, Southampton
" 29	Sat.	0.15 a.m.	*Augustus*	Genoa: Gibraltar, Naples
" 29	Sat.	11.30 a.m.	*Baltic*	Liverpool: Boston, Cobh
" 29	Sat.	11 a.m.	*Antonia*	Liverpool: Halifax, Cobh
" 29	Sat.	noon	*Ascania*	London: Plymouth, Havre
" 29	Sat.	3 p.m	*Cleveland*	Hamburg: Boston, Galway, Cherb.
" 29	Sat.	11 a.m.	*Minnetonka*	London: Cherbourg
" 29	Sat.	11 a.m.	*Geo. Washington*	Hamburg: Plymouth, Cherbourg
" 29	Sat.	11 a.m.	*Volendam*	Rotterdam: Plymouth, Boulogne

TRAVEL DEPARTMENT

ARTS & DECORATION

578 Madison Avenue, New York

Travel Abroad

(Continued from page 116)

spirit of enterprise, eclipsed at the time of the Spanish-American war, which was her marked characteristic in the Seventeenth and Eighteenth centuries. Last year the Barcelona International Exposition was opened as a demonstration to all the world what ancient Catalonia can do to dramatize the industries, art and sports of Spain. In this beautiful city of a million inhabitants, on a site of 300,000 acres on the slope of Mt. Montjuich, the queen city of the Mediterranean has staged the recovery and progressiveness of a nation of 32,000,000 people. Europe has never before had such a comprehensive exposition of any character. This gigantic undertaking, begun in 1914 and interrupted by the war, was resumed in 1919, and inaugurated last spring. Its proportions are on a colossal scale, involving the expenditure of many millions of dollars and eleven years of labor.

Amongst hundreds of other epochal features and attendant historic pageants, including a sports stadium with 60,000 seats, it has created a composite "Spanish Town" which will include the typical buildings and picturesque structures, customs, costumes and native life of Spain in its various districts during the different periods of its national development. In this "Spanish Town", festivals, tournaments of knight-errantry, native band competitions, pageants, and rustic sports will be periodically given to entertain visitors.

The Ibero-American Exposition at Sevilla is also going on "to promote in general, the moral and material questions of mutual interest to the Iberian Peninsula and the American countries." Both expositions are now in full swing and will remain open until the close of the present year or longer.

RUSSIAN TRAVEL:

The resumption of travel to Russia may soon become a vogue. A number of world cruises, notably those of Thos. Cook & Son, Frank's Tours, and the Cunard and Hamburg-American lines are scheduling summer tours to Leningrad, Moscow, Iceland, North Cape and Baltic Cities.

JAPAN—THE AWAKENED:

April is Cherry blossom time in Japan. The spring and the autumn are delightful there. Japan is now rapidly awakening to the national values of travel. It is looking with something akin to envy upon the organized travel facilities and attractions of other countries. It has established travel bureaus in New York and other large cities which assure us that henceforth Japan invites the world to come to its odd little ways; its delightful seasons of fruit, flowers and festivals; its picturesque houses, finely-modeled temples, towers and tea gardens.

There is much color and vivacity in the land of the geisha. Japanese life is unknown to those who have not enjoyed its easy, gracious hospitality. Her polite social customs put some manifestations of western civilization to shame. Her rural beauty is often enchanting in its intricate shapes and glamour. Fujiyama is never the same from day to day—always an elusive—yet ever present—apparition. Go, sit at the foot of Fuji and let the subtle odours of Japan, her art and poetry, her more rugged beauties, tincture your dreams with the spice of the Orient.

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Arts & Decoration

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American Country Home

From a Painting by W. H. Bond, Jr.

★

APRIL, 1930

ARTS & DECORATION PUBLISHING CO. INC.,
PUBLISHER — ELTINGE F. WARNER
New York - Paris - London

PRICE: 50 CENTS

An inviting quality pervades this grouping

THERE is a gracious air of hospitality in this lovely grouping that speaks eloquently of the spacious living hall of some beautiful country house where it would be so perfectly at home. The folding screen covered in old Flemish tapestry, the writing table, the needlepoint wing-chair and the desk chair in scarlet lacquer are all faithful reproductions of beautiful old pieces, Hampton Shops reproductions of unusual beauty and correctness.

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Ap 15

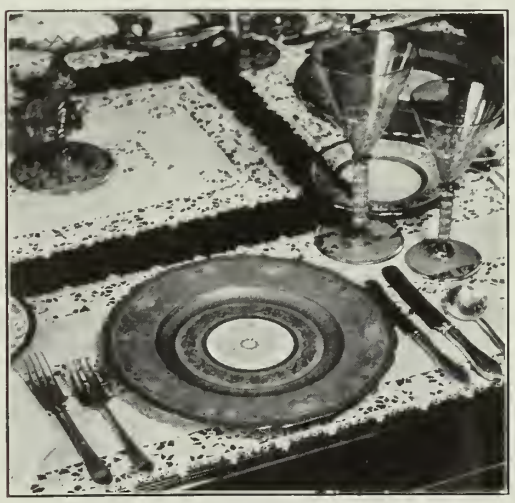
"YOUR MAJESTY, *we are filled with panic for the morals of our children*"

PERFUMES and spices from India, ermines and sables from Russia, satins from the South, beautiful china from the East came pouring into Elizabethan England as merchandise and plunder. In the face of such luxury, says an historian, "statesmen trembled before the imminent ruin of the realm."

Today fathers and statesmen, only human, still fear for the morals of the new generation. But the beautiful things, the luxurious china they once accepted so doubtingly are found in every well-appointed home. The fashionable table has achieved even new luxury in the modern vogue which decrees a different color for every course.

A Black Knight service plate robed in maroon, encrusted with golden arabesques . . . the soup cup limned in tender green . . . entree plates of yellow-and-gold . . . dessert plates exotic rounds of turquoise. Throughout the dinner a pageant of changing patterns, a carnival of shifting colors.

Not so long ago china of such luxury was indeed the prerogative of princes, and an entire service commanded a prince's ransom. But wide acceptance and modern resources have worked their wonders. Today a complete Pageant Service of Black Knight China, with sets of plates for every course and every comestible, may be had for as little as a thousand dollars. Modest dozens of plates for starting personal services, or for gifts, are available in proportion.



Smart china shops in nearly every city show this lovely china . . . and will send you on request our charming book, "The Gracious Art of Dining" . . . will explain in detail the "color-for-every-course" vogue . . . or, if you wish write to Black Knight China, 104 Fifth Avenue, New York City.

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ARTS & DECORATION, April, 1930. Published every month. Volume XXXII. Number 6. Publication Office, 578 Madison Avenue, New York City. Subscription price, $6.00 a year; two years, $10.00; three years, $12.00; single copies, $0.50; foreign subscriptions, $1.00 additional for postage; Canadian subscriptions, $0.50 additional. Entered as second-class matter March 5, 1919, at the post office in New York City, under the act of March 3, 1879. Copyrighted, 1930, by Arts & Decoration Publishing Co., Inc. Registered U. S. Patent Office.

The pieces to be seen in our Madison Avenue salons reflect the most inspired epochs of French furniture design as re-created in our Paris workrooms. You are invited to inspect them. Please bring the card of your decorator or furniture dealer.

THE arts and crafts and fashions of the First Republic evidence a sharp return to the classic spirit, which has left us a legacy of chastely lovely things. This is notably true in the realm of furniture. Through the re-creative genius of Jacques Bodart, this gracious boudoir grouping, so characteristic of early French epochs, lives again as an intimate warrant of personal charm.

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OUR booth in the International Antiques Exposition showing a part of a collection of early American silver, portrait of Lincoln by Lamdin, bust of Lincoln by Jones and a chair presented to Lincoln by the citizens of Macon County, also jades, porcelains and modern silver.

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ONE of the two panelled rooms presented by Baumgarten at the International Antiques Exhibition in New York: An Eighteenth Century petit salon removed in its entirety from the Palazzo Rezzonico in Venice. The walls consist of alternating panels of antique Chinese wall paper and glass. This room is representative in its authenticity and interest of the entire Baumgarten presentation at the International Antiques Exhibition.

Wm. Baumgarten & Co. INC

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ANTIQUES : INTERIOR DECORATION : TAPESTRIES : RUGS

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Wall Paper . . . courtesy
M. H. Birge & Sons Co.

A New Bedroom Suite of Pilgrim Influence by Kittinger

ANOTHER inheritance from our Pilgrim ancestors is reflected in "The Standish".... newest of Kittinger bedroom groups.

Its inspiration is found in the famous Connecticut or "Sunflower" Chest now enshrined in the American wing of the Metropolitan Museum. Each of these impressive Kittinger pieces..... quaint and ruggedly expressive of Colonial romance .... shows the sunflower and tulip motifs interestingly carved in solid walnut.

There are many patterns in this suite planned for practical present-day needs.... including a "Standish" dressing table group that will delight any woman.... the single or full sized beds.... all in solid American Walnut or White Oak. The rich beauty of selected woods and carvings is enhanced by present-day lacquer finish.... softly high-lighted, antiqued and waxed as only Kittinger can fashion and finish.

"The Standish".... particularly well suited to bedrooms of Early American, Colonial or Early English architecture .... is but one of a large number of suites for bedroom and dining rooms. The Kittinger Line also embraces over six hundred occasional pieces and groups for living room, hall, breakfast room, library and the fine executive office. Such furniture cannot be measured by price comparison; yet Kittinger methods of production make it available at prices that are surprisingly low.

You will be well repaid with a visit to one of our larger showrooms for selections, or write for booklets showing representative pieces and the names of Kittinger dealers near you who display these reproductions or who will be glad to help you select from our large general catalog. Address Kittinger Company, Dept. 102 North Elmwood Avenue, Buffalo, N. Y.

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A few years ago, one of our designers summered in Brittany and Normandy for the express purpose of making an intimate study of the quaint bedroom furniture of the old-time French cottages. Based on a collection of these quaint pieces, the DANERSK group here illustrated was made.

The graceful simplicity of the original furniture has been faithfully retained, but the thick masculine mouldings have been replaced with gay feminine bands of color, and the dark woods have given way to cheerful tones which blend with the daintiest taffeta spreads.

Twin beds, a chair with the characteristic French fluted legs, a poudreuse with mirror, a little chest and other delightful pieces are offered, exquisitely decorated in old French designs on the natural wood, or done in your specific color scheme to go with the various draperies of your room.

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These lovely pieces, and others, privately owned, serve as models for Brunovan's skilled artisans who create authenticated reproductions, so faithfully copied and so thoroughly in the spirit of the *époque du XVIII*e, that they might have come from the salons of a de Montespan or a Pompadour. To execute these pieces, Brunovan's artists have employed the same tested, handcraft methods used by the French *ébénistes.*

Brunovan have arranged and decorated their *nouveaux salons* in the manner of 18th Century French interiors in order to furnish an effective background for these exquisite reproductions. They cordially invite you to study the charm and livableness of French 18th Century furniture in these appropriate settings. Purchases may be made through your decorator, dealer or architect.

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Sylvain Bruno, President
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Antiques and Reproductions of French 18th Century Furniture

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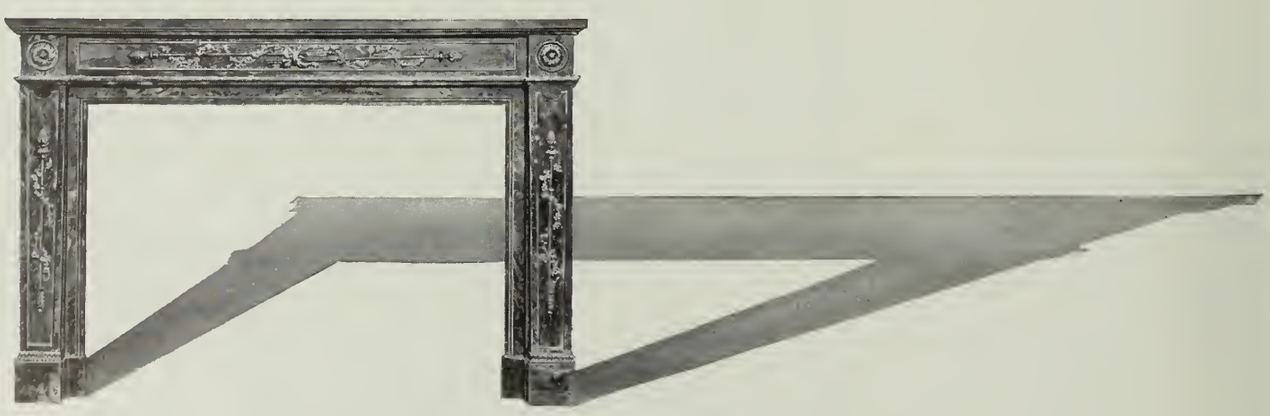

Louis XVI Mantel of Sienna Marble with mounts of bronze gilt, $1000.

WM. H.

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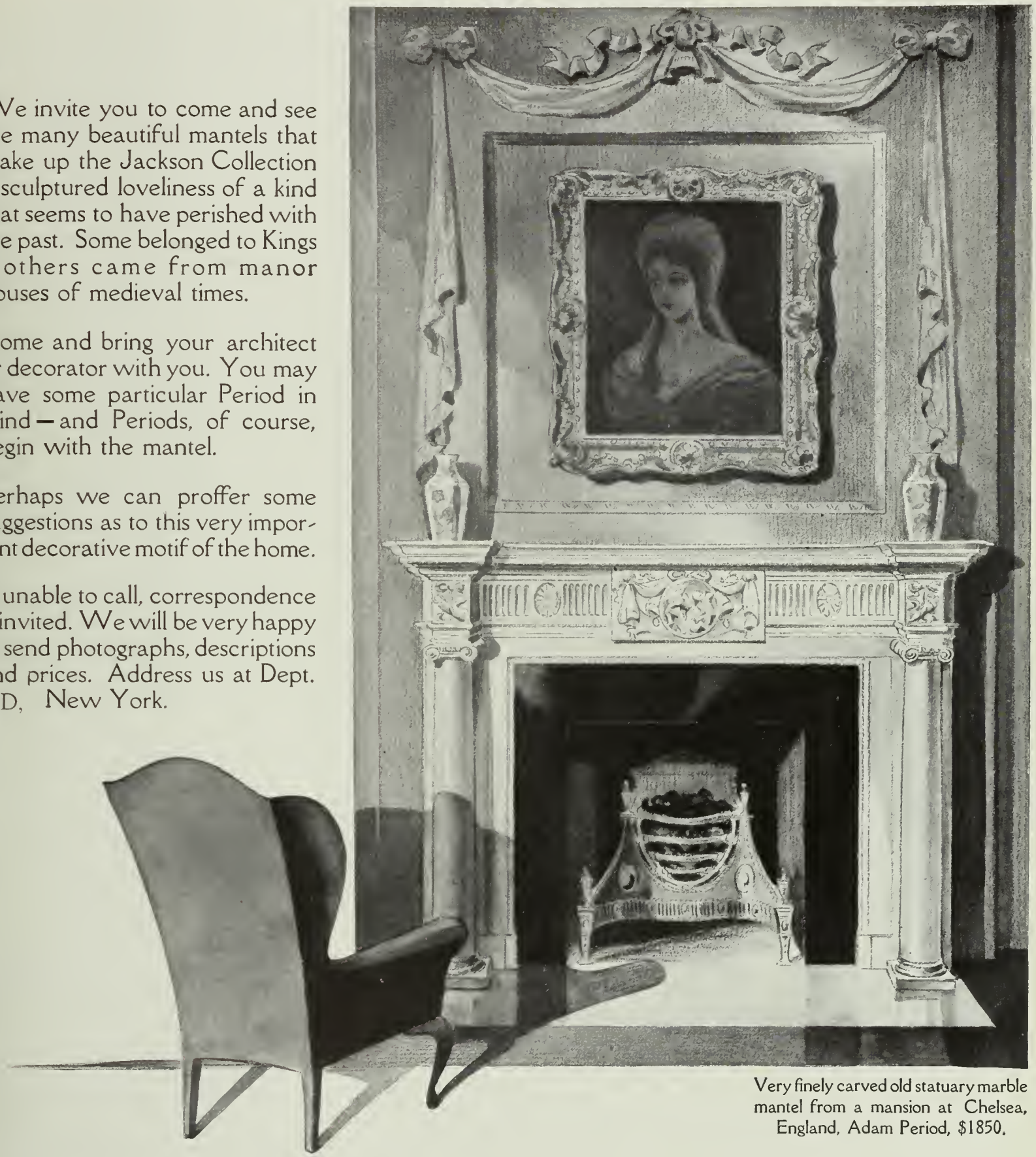
We invite you to come and see the many beautiful mantels that make up the Jackson Collection —sculptured loveliness of a kind that seems to have perished with the past. Some belonged to Kings —others came from manor houses of medieval times.

Come and bring your architect or decorator with you. You may have some particular Period in mind—and Periods, of course, begin with the mantel.

Perhaps we can proffer some suggestions as to this very important decorative motif of the home.

If unable to call, correspondence is invited. We will be very happy to send photographs, descriptions and prices. Address us at Dept. AD, New York.



Very finely carved old statuary marble mantel from a mansion at Chelsea, England, Adam Period, $1850.

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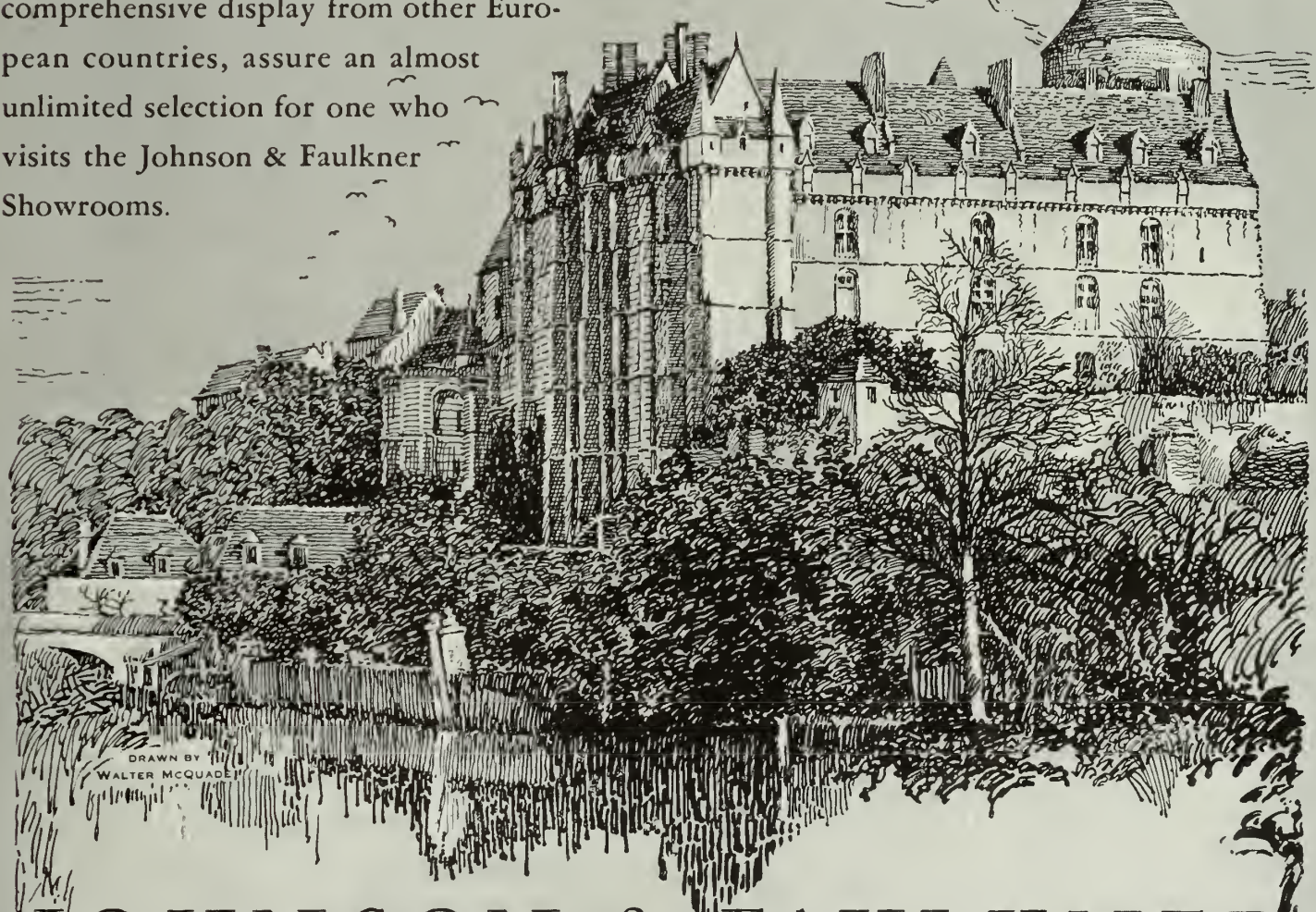
Chateaudun was built for the most part in the 15th Century by the famous Jean, Count of Dunois, who valiantly defended Orleans until the siege was raised by Joan of Arc, and later achieved many military and diplomatic triumphs.



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ANTIQUES *and* DECORATIONS

HOW ADMIRABLY Adam furniture lends itself to interesting treatments is exemplified in this grouping in the Rosenbach Galleries. Here are used an antique mahogany Adam side table, circa 1760, and a pair of antique mahogany Adam oval armchairs upholstered in brocaded silk. The old painting by Pannini is combined with a carved and gilded mirror in reproduction frame. The crystal five-light Old English wall brackets, circa 1800, are of a set of four and beneath hang two of N. Lancret's four color prints of the "Four Seasons." On the table are a pair of gilt wine coolers by R. Garrard, engraved with the arms of the Duke of Cumberland, England 1816; and a Malachite Tazza.

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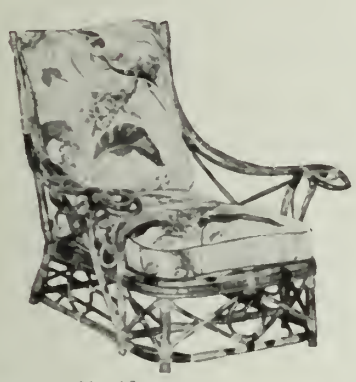
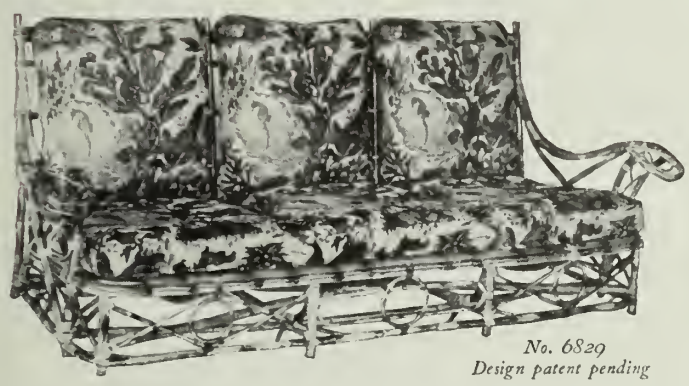


No. 6829
Design patent pending

THIS appealing design presents a new and very distinctive type of Solarium furniture which can be moved easily to the lawn. It is all-rattan construction, natural finish, decorated with bands of French Enameled Cane in contrasting colors. The upholstery is an imported fabric chemically treated to resist water. Light of weight, but sturdily built, it is an exceptionally useful and a very comfortable piece of furniture.

The arm chair and sofa illustrated typify Sons-Cunningham originality and leadership in style design—one of their latest creations, built along low, loungy lines. The material, decoration, and workmanship is similar to that in the lawn chair. The upholstery shown on the sofa is an unique undersea design on linen crash; but the purchaser may select any other upholstery desired. This suite will bring new charm and smartness into your Sun Room.



No. 6829
Design patent pending

You are cordially invited to call at the Sons-Cunningham Showrooms, where a most representative display of their furniture is available for selection. Purchases may be made through your dealer or decorator.

A portfolio of colored prints and other illustrations will be mailed upon receipt of twenty cents—stamps or coin.

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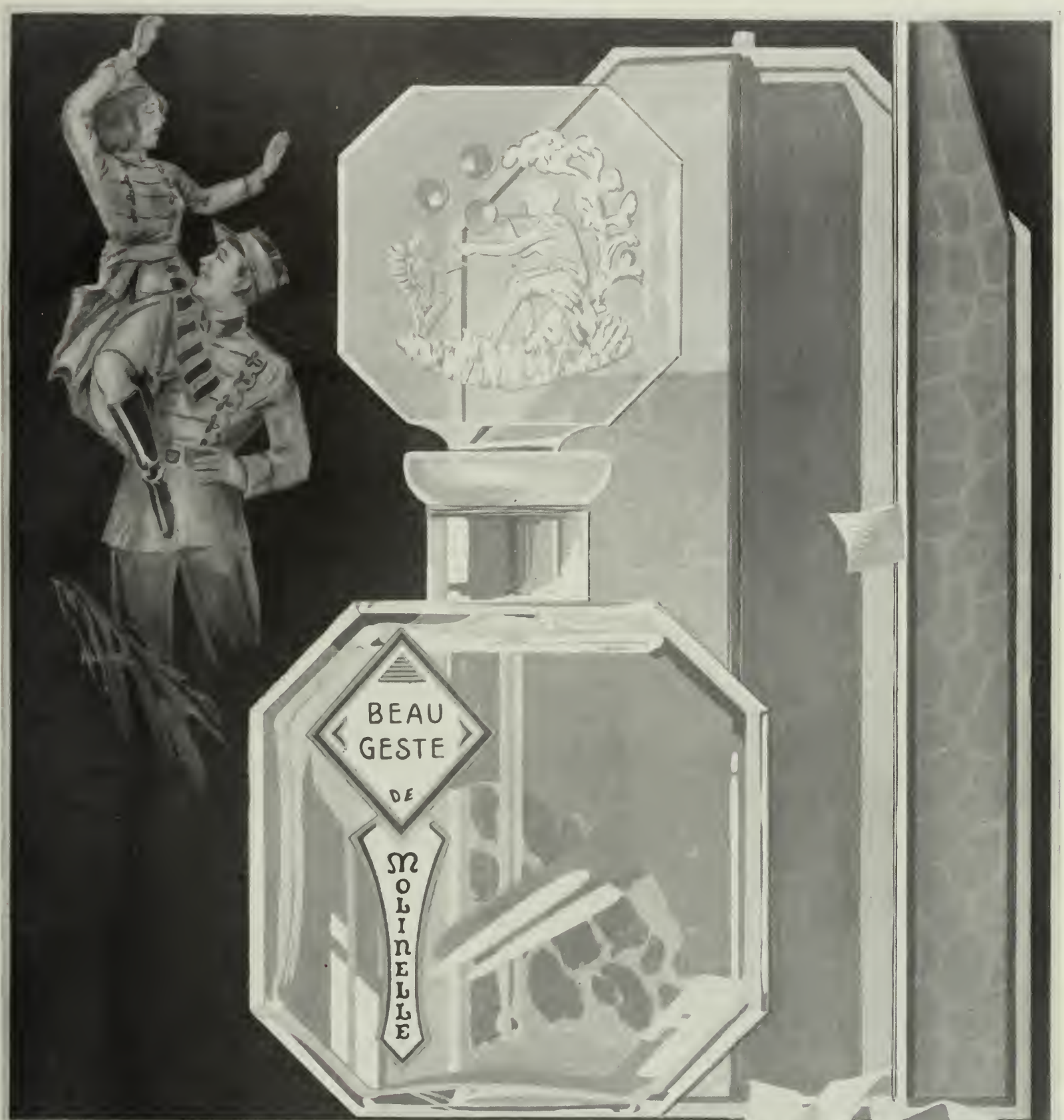

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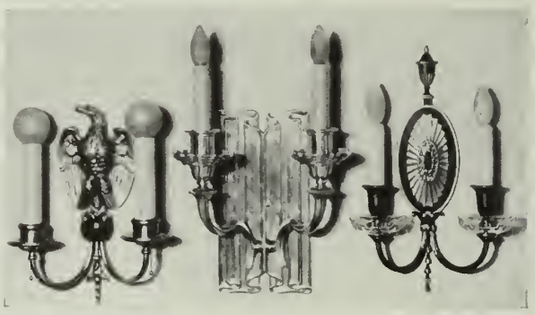

Eagle and Adam side brackets, black and gold, with silver plated linen fold fixture for the paneled room. Sterling Bronze Company, Inc., 18 East 40th Street

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Stick reed wheel settee. Handle bar at back. Yellow with mauve bandings to match chintz cushions. The Reed Shop, Inc., 117 East 57th St.

Girandoles, torchères, distinctive table and floor lamps are also represented with a diversified stock of ornamental metal work that includes furniture—notably a fully equipped chess table with accompanying chairs, all of attractive modern design.

THE trend of the newer furniture at The Reed Shop still indicates a preference for stick reed and natural rattan with gay French cane windings to harmonize with the cushions. This season has also introduced a novelty in the wheel settee, that may be readily moved about by the handle bar at the top of the back and corresponding in type to the popular chaise longue. Conservatively modern occasional tables, with many shelves, some with glass tops, are other features of their stock, convenient to hold a colorful Dutch pottery lamp with a parchment shade, showing when lighted, a charming decoration of silver leaves in silhouette.

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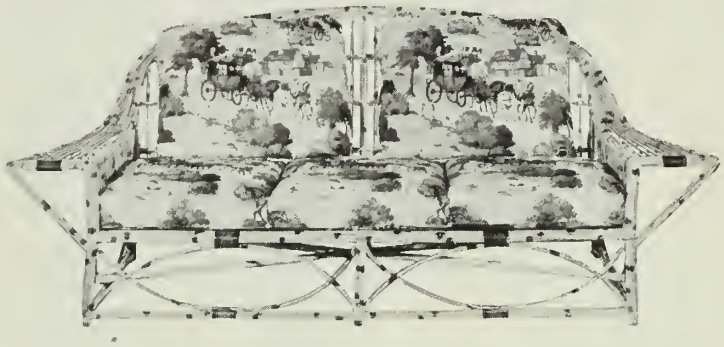

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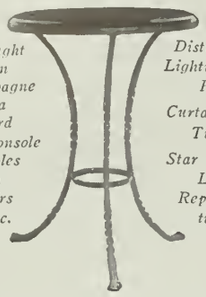

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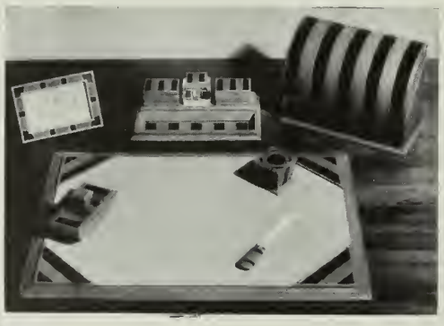
Lenox china lamp base, lighted within, with green and maize taffeta shade. Crystal cigarette box with blue glass flower. Beaux Arts Shade Co., 580 Fifth Avenue

man's room with a significant decoration of familiar bottle labels. In contrast, is a delightful new ivy holder of green metal with a lattice back and flowers and an especially practical iron and tile garden bridge table, with lattice-back chairs.



Red and black gold tooled Florentine leather desk set. Florentine Craft Co., 54 West 21st Street

ONE is impressed with the variety of decorative detail that is afforded in the many beautiful articles made by the Beaux Arts Shade Co., and sold through the decorators and retail trade. Lamps equipped with tailored shades of hand painted taffeta, bedspreads, table and piano scarfs, cushions—all with hand made trimmings, are but a part of this bewildering display. Adding further to the feminine appeal are the new etched crystal dressing table lamps, weighted to insure their stability; boudoir clocks and dolls, ashtrays and unique cigarette and jewel boxes, the latest importations.

LEATHER work with the finest hand tooling on crushed calf, Morocco or Florentine leather, applied to desk fittings, frames, porcelain lined humidors and cigarette boxes; trays and waste baskets, are only a few of the items made by the Florentine Craft Co. Added to these are folios and photograph boxes lined with moire; some with bronze, jade or cinnabar inserts, and showing the possibilities of leather in the perfection of workmanship.

IRON furniture, cane, stick reed and rattan form an important part in the summer furnishings of Baphé Inc., for the penthouse, terrace and sun room. Associated with these is the complete layout of the garden, with the attending landscape work and planting and the equipment of the penthouse roof with its many new ramifications, such as garden walks and putting greens. Supplementing this work is a department of general house decoration.

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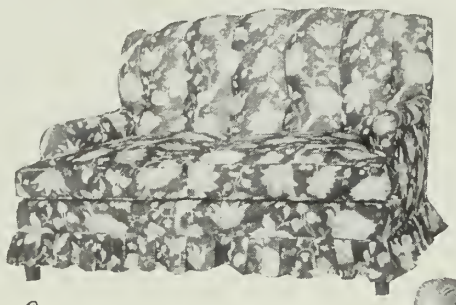

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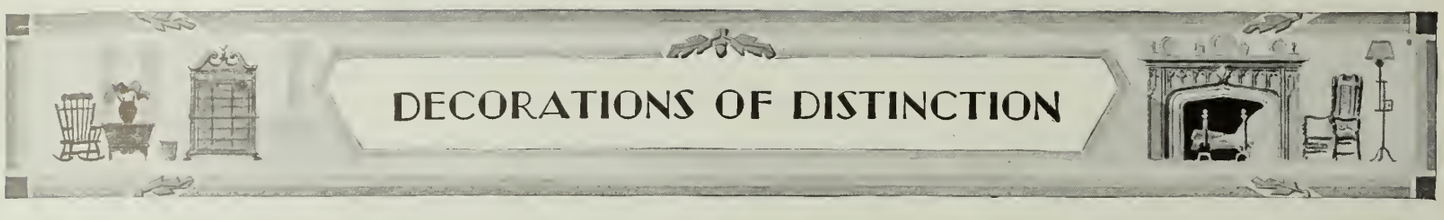

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A beautiful example of an Adam design. The original was owned by the late General Robert E. Lee of Virginia, now in the Robert E. Lee Memorial Foundation in Stratford Hall, Stratford, Virginia.

Size of mirror 12" x 18". Over-all size of frame 18½" x 47".

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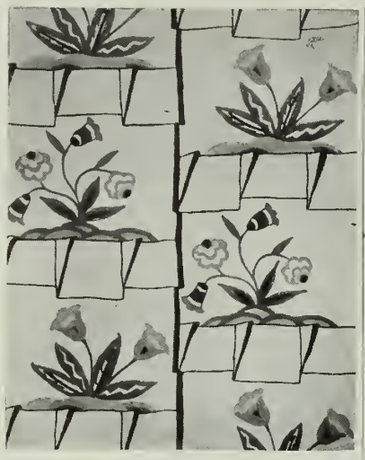
SPECIALIZING in lighting fixtures for wholesale consumption, J. A. Lehman, has produced many original designs, among them a two-light side-bracket showing a silvered and colored ship for a child's room, also made in tin and pewter. A variety of crystal tie-backs are also to be had and a crystal fountain with an alabaster base, especially designed for a foyer, in which lights are cleverly concealed within the basin of the fountain to produce the effect of actual sprays of water. Spanish and Italian lighting fixtures and tôle lanterns and side brackets are likewise featured by this firm together with fireplace accessories.

Wrought iron plant tree with metal foliage. J. A. Lehman, 162 East 53rd Street

Another important production in their work at this season, is iron garden furniture with tile or marble topped tables. There are also ivy wall brackets and stands intended to hold several pots, such as the graceful tree, illustrated, made from original designs, all hand-wrought, together with decorative iron window boxes.

IN THE lamps and shades made by Ludlow & Minor for the retail dealers, the production as a whole is typified by originality and distinction. Among these, many of the old Colonial types have been revived and electrified, such as the maple candlestand and the candle mould base, illustrated. Hand painted copies of the delicate French porcelain bases are also displayed with dainty hand painted taffeta shades, and there are rare antique porcelain bases fitted with velvet bound Chinese silk shades, for more formal use. The double crystal bedside light is another desirable bedroom type and the Dresden figure bases.

These have the daintiest of shades—some of stretched taffeta, showing a hand painted repetition of the flower motif in the base carried out in soft pastel colorings.



Modernistic crewel embroidered natural linen in red, yellow and green. Kenneth & Co., 70 West 40th Street

Old candle mould lamp base. Chintz shade. Ludlow & Minor, Inc., 240 West 23rd Street

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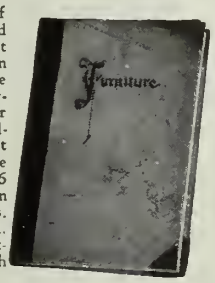

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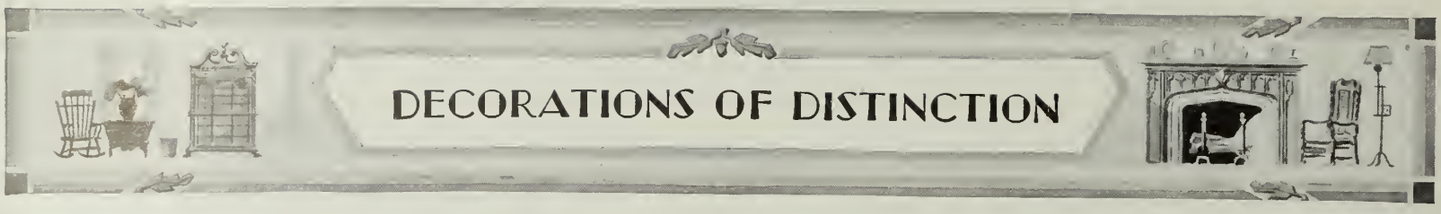

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Antiques for the Home

By EDWARD WENHAM

WHEREAS, in days gone by, pairs of vases were placed in conventional positions, such as one at either end of a mantel shelf, we moderns have decided otherwise. All that a beautiful piece of porcelain offers we have realised and today, instead of overweighting the mantel, we utilize single vases to bring color to some particular part of a room. Included among the pictures of this column, is a pair of Dresden cover vases, brought to this country by W. H. Plummer & Co. Each of these is some eighteen inches tall and is appropriate on a hall table or on the top of a low cabinet.

Pair of Dresden vases showing the Oriental influence in the style of the painted panels. Courtesy W. H. Plummer & Co. 7 E. 35th St., N. Y. C.

WITH the always growing popularity of fireplaces and the accompanying chimney-pieces, we have naturally turned our attention to the earlier methods of treating that otherwise blank section of the wall immediately above the mantel. And more than one of us has been surprised at the remarkably beautiful wall decorations that were formerly used for this purpose. One we recently saw at the shop of Laura Wand. The panel is painted *en grisaille* by Jacob De Witt (1695-1754). The varying shades of grey are so skillfully and delicately applied that the details of the picture appear in bas-relief.

THAT sumptuousness which has always marked the ceremony of dining, is present in the magnificent decorations of the table china after the introduction of the finer ware we know as porcelain. Eminent painters were employed to decorate the more important services, and many of the scenic and floral panels are worthy of a place among the works of great masters. We are able to illustrate here an ice vase which was part of a table service made at the Royal Copenhagen factory in 1835. The shape of this splendid porcelain vase is not un-

Panel en grisaille, painted by Jacob De Witt, of the type used as decoration above a mantel. Courtesy Laura Wand, 683 Lexington Ave., N. Y. C.

An ice vase, formerly part of a table service after the Empire style 1835. Courtesy Royal Copenhagen Porcelain, 155 W. 57th St., N. Y. C.

These silver candlesticks and candelabrum are part of a table set made in 1786. Courtesy James Robinson, 725 Fifth Ave., N. Y. C.

like many that were found during the excavations of Pompeii, the classic influence also appearing in the gilt band around the neck and the ornaments applied at the base. But the real colorful beauty lies in the floral swag.

EACH generation brings a revival of some tradition which has for long been forgotten, but no country has been instrumental in restoring more early household objects to their former importance than America. One example of this is the use of silver candlesticks and candelabra. Many sets of table candlesticks of different periods now decorate the dining tables of prominent families. The styles naturally changed through the several Georgian periods and owing to their being the principal form of lighting in those days, the greater number of the later 18th Century have been preserved. One remarkable attractive design is shown here in the candelabrum and two candlesticks which are part of a larger set we saw in the shop of James Robinson. These date from 1786 and were made by the Sheffield silversmiths of that time; for though we are more apt to regard the name "Sheffield" as associated with the silver fused on copper, there was a large school of silversmiths in that city who were responsible for the splendid Georgian silver that we seek today.

HOW important the Georgian pine woodwork has become in present-day rooms is apparent from the keen search that has been made for this furniture and paneling during the past few years. Its beauty, when left in its natural finish, seems to be enhanced as the years pass and Nature confers mellowness and a soft patina which neither science nor the hand of man can achieve. An example of this natural color beauty is illustrated here in the carved pine corner cabinet, brought from England by Oram Moffet of Oram Moffet Ltd., this piece of splendid Georgian furniture being left in its natural color and waxed in the old-fashioned manner of treating furniture, known in earlier times as "beeswax and elbow-grease", and a very efficacious treatment for furniture, too. The perfect proportions of the design are evident in the picture, such decorative carving as is applied being inspired by Neo-Classic styles. With the pediment there is that graceful broken scroll with the small carved shell familiar in old New England homes, an integral part of the paneling.

THE attractive old hunting picture, though beautiful in the black and white reproduction of modern half-tone illustration, entirely fails to convey the actual colorful qualities of the original. It is one of those ingenious decorations which we speak of as "glass pictures." They are, more often than not, merely old prints transferred on glass and the background painted in with natural colors. The example illustrated here was among several imported from England by Vernay's. Its beauty lies in the brilliant red (or "pink", as the

A finely carved corner cabinet made in old English Pine, waxed and finished in a rich mellow tone. Brought from England by Oram Moffet, Ltd. 730 Fifth Ave., N. Y. C.

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An early glass transfer picture painted in natural colors. Courtesy Arthur S. Vernay, 19 E. 54th St., N. Y. C.

scarlet coats of the huntsmen are called) the warm browns and bright greens of the foliage, and the delicate shading effects. These pictures have become remarkably popular during the past few years.

classic revival of the ancient Greek and Roman designs. Yet we are able to use pieces of the plainer type with others that are elaborately decorated, the natural affiliation of the one to the other being evident in the accompanying setting from the shop of L. G. Pacciarella. Here we have the beautifully carved frame of the Venetian wall mirror placed immediately above a quite architectonic credenza. The mirror is ornamented by small shaped glass panels set in the frame above and below, etched with classic figures.

Rooms furnished in the less ornate styles of French homes derive much from the furniture of the more outlying districts of France, following the earlier Louis designs

This setting illustrates the use of a Venetian carved and decorated mirror frame above a more severe type of Italian credenza. Courtesy L. G. Pacciarella, 168 E. 51st St., N .Y. C.

WITH the early Italian furniture there is that aesthetic treatment of the decorations that exhibits the great advance shown by the artists of that country. Combined with this beauty of outline there is an architectural severity with many of the larger pieces of furniture derived from the

and with material which is beautiful both in pattern and color. An example of such French furniture is shown in the Louis XV elbow chair imported by M. M. Armstrong.

French elbow chair of the simpler Louis XV styles covered in Painted needlepoint. Courtesy M. M. Armstrong, 4 E. 57th St., N.Y.C.

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To the left, an inviting corner in the smoking room of Arizona-Biltmore Hotel, Phoenix, Arizona. Below, the unique exterior. Built of reinforced concrete, faced with cast stone blocks. Interior walls also of cast stone, in plain and conventional designs. Albert Chase MacArthur, Phoenix, Architect; Frank Lloyd Wright, Associate; S. M. Benet & Co., Beverly Hills, California, Contractors.

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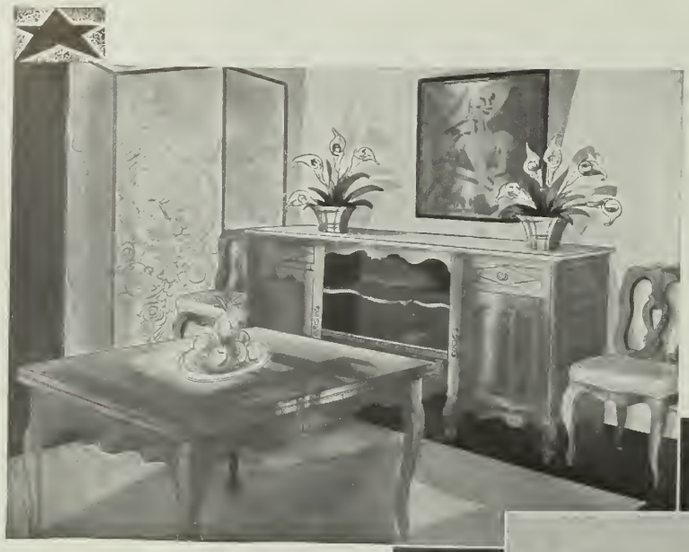
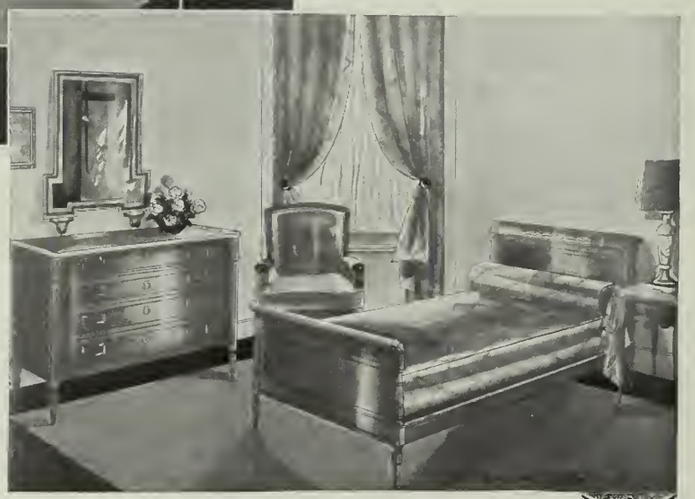


IT IS SIGNIFICANT of the trend toward simplicity in contemporary decoration, that the styles of Provincial France are becoming more and more popular, and, indeed, are now established very definitely as possibly the most suitable for the intimate interior.



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The Development of the 18th Century Bureau-Bookcase

Showing How the Old "Bible Box" Became a "Bureau In Two Stages"

IN early times the chaplain served as secretary for those who could afford to support such a luxury, while less important people depended on the itinerant scrivener to do their letter-writing. With the spread of education, desks developed (it is claimed that the earliest forms were a slight amplification of the old "bible boxes"), but in the sixteenth century small portable desks or writing boxes were sufficient to meet the ordinary needs of penmanship, and papers, records etc. were kept in a chest, as were most other possessions. The first development of the desk as we know it came toward the end of the 17th Century with the placing of the portable desk on a frame. A little later a long drawer underneath the desk part was added and the desk part itself was fitted with divisions. Thus, by 1690 the "bible box" was well on the way to becoming a "bureau-bookcase".

At that time there came into use the ordinary form of desk still popular today, a chest of drawers (usually two or three long drawers and two short), with a section of small drawers and pigeonholes above it, fitted with a sloping front.

Very shortly after the advent of the sloping front desk came the designing of a "bureau in two stages", known today as a bureau-bookcase and frequently erroneously called a secretary. This consisted of the ordinary sloping front desk with another section or "stage" resting on the narrow top and affording, in the earliest models, further pigeonhole, drawer and cupboard space. Their design was probably in response to the demand for tall pieces which followed the increased height of ceilings in the drawing rooms of fashionable houses. The craftsman's art was largely expended on the ingenious arrangement of the pigeonholes and little drawers, and the contrivance of secret compartments—a necessary adjunct before the days of strong boxes, private safes and bank vaults

Queen Anne—Thuyowood Bureau-bookcase C. 1730

The double dome cornice and bonnet top were much used at first but later gave way to the more graceful broken arch. The doors of the upper section were of wood or mirrors, bevelled and engraved in the finer examples. Glazing was never used in these earlier types. As in other furniture of the William and Mary and Queen Anne periods, these pieces depended for their decorative effect on the beauty of the walnut wood. A most important decorative practice of the period was the use of lacquer in the Chinese taste. These lacquer pieces were occasionally sent out to Japan or China to be finished but it is unusual to find one that was both constructed and decorated in the East.

This was the period of Dutch influence in English furniture making

Queen Anne Red Lacquer Bureau-bookcase C. 1710

and many of the bureaus show it both in general lines and in detail. The cornices were of many forms, often being topped with vase shaped finials and sometimes with figures. The fittings of both the desk portion and the upper section were elaborate in arrangement, often being placed in a curve; inlay and marquetry were common. The feet which had at first been ball or bracket shaped, were later sometimes replaced by short carved cabriole legs with claw and ball feet.

With the use of mahogany in the second quarter of the century came still further developments, notably the glazing of the doors of the upper section. The bureaus became larger and more architectural often being designed to occupy a special place in a certain room. This was especially true of those created by Kent. Chippendale's earlier efforts were not dissimilar to the walnut desks of the preceding age. Later, his reaction to the Chinese influence was responsible for a quite radical change in the design. The upper section was no longer part of the desk but was designed for the display of porcelains and objets d'art. The cornice became a pagoda roof and Chinese lattice work enclosed the upper section. The craftsmen of the later Georgian period—Adam, Hepplewhite and Sheraton—used for their bureaus designs very similar to those of their cabinets and bookcases. The upper section remained a cupboard while the sloping front desk frequently gave way to the drawer form, the front of which was hinged to let down as a writing flap. Satinwood occasionally replaced the mahogany and some of these desks were elaborately and beautifully painted as well as inlaid.

The bureau-bookcase was necessarily a heavy piece and these later designers turned their interest to creating less cumbersome desks of many and varied designs, but these smaller pieces are now very difficult to obtain. The great convenience of the "bureau in two stages",

Chippendale Mahogany Bureau-bookcase C. 1730

however, as well as their real dignity and beauty has made them an always popular piece of furniture. They were used effectively during the Regency and escaped the worst eccentricities of the English Empire style. Their popularity today is evidenced by the value placed on beautiful specimens of English 18th Century craftsmanship, which are surprisingly rare in view of the original importance of this type of desk and the number built. The large assortment of English antique furniture of Lewis, Son & Munves contains several very interesting examples; dealers, decorators, and their clients are cordially invited to inspect them.

Sheroton Satinwood Cabinet with Secretoire C. 1780

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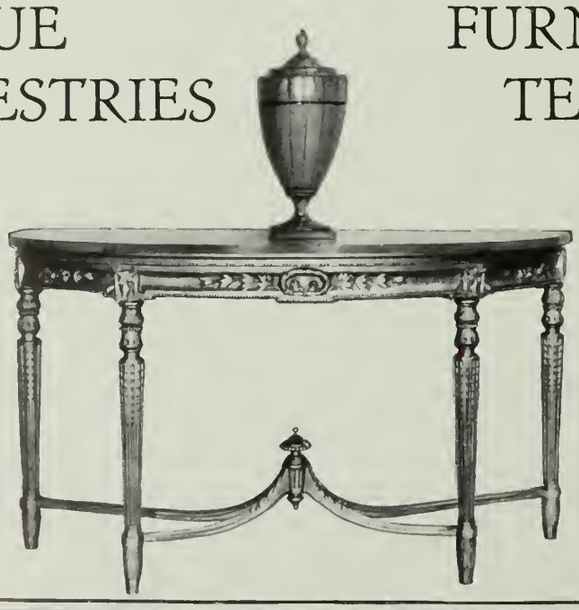

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Home of Eleanor Swayne at Shinnecock Hills — *Grosvenor Atterbury, Architect*

APRIL, 1930 — VOL. XXXII, No. 6

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ARTS & DECORATION

Personality in Architecture

Mr. Atterbury Calls the "Fourth Art" Concerned in the Building of a Home—the Art of Living, in an Interview with John Taylor Boyd, Jr. Eighth of a Series Entitled "The Home as the American Architect Sees It"

Grosvenor Atterbury, Architect, John Tompkins, Associated

PHOTOGRAPH BY COTTSCHO

"I WONDER if you see anything peculiar about that house?" said Mr. Atterbury to me one winter afternoon at his home in New York City. "Something that to me literally sticks out in all those pictures. Not dormers or chimneys, of course. Something that really may be invisible to most people—like the ectoplasm spiritualists describe and claim they sometimes photograph—tho they can't see it themselves—even with the eye of faith. Not the picturesqueness of it. I mean a quality of appeal—a kind of charm that I am not at all sure every one can see. I am not sure that I see it myself!"

He was showing me some photographs of his own country house and I was puzzled. If he couldn't see it himself after living in it for years why ask me? I suppose I looked puzzled.

"No," he went on, "that isn't such a fool question as you think. What I am talking about may very well be not a matter of seeing at all—but of feeling! That house had a kind of quality and charm that gave it a real personality, all its own. I don't mind saying that because, although I had a good deal to do with its design, its greatest charm didn't come from anything architectural. It came as an expression of that greatest of all arts—the Art of Living."

"But wasn't it well designed," I asked. "In the mass, yes, but, as a matter of fact, architecturally it was full of faults. Details—and lack of details—that, when you noticed them, made you gasp! But its charm—gradually acquired thro nearly forty years of slow development under the personal touch of those who loved it—who expressed themselves in it—made these details of no consequence. You didn't notice them any more than Cyrano's big nose when he recited the 'Cadets de Gascoigne'. The house had architectural beauty and picturesqueness but it had that unique quality that no architect alone can give to a home—that must always come, at least in part, from those who live in it—a kind of 'patine' acquired from its loving use by two rare spirits—my father and mother."

"But, as I said, all this is not so much a matter of seeing as of feeling—the very important fourth dimension in Architecture."

Lodge and dovecote on the estate of Grosvenor Atterbury on the Shinnecock Hills, Long Island, in a picturesque setting of trees, shrubs and vines. The garage is situated on the lower floor

"Nonsense corbels," shown in this article, are used as decorations on the New England home of Aldus C. Higgins. "Brer Rabbit" and "The Owl and the Pussy Cat"

"That might be said of sculpture too, couldn't it?" I asked.

"Yes—and that reminds me of what St. Gaudens, the Sculptor, said about this very house. He came over to see us, I remember, soon after it was built and we began to be afraid that he didn't like the house because he was quite silent all during tea. Just as he was leaving he turned to my mother and said, in his soft, hesitating way, 'You know—when I see anything very beautiful—I feel a pain'. 'This house', he said, looking around, 'gives me a pain!'." A curious compliment but a very sincere one.

"Well, the house burned to the ground some weeks ago. All that is left of the architecture—good and bad—is a heap of ashes, broken brick and some twisted plumbing pipes. The house is gone. But I'm not so sure about that quality—that elusive element of personality we've been talking about. That will linger—not in the ruins but in the memories of all the people that seem to have loved that house and had a real friendship for it—almost a sense of ownership in it. So many of these friends have written me as they would have done on the loss of a friend! And almost invariably they have spoken of it as having a 'real personality'. You see, any beautiful thing one cherishes gives back to one something that age can not wither or a plumber's torch—bad luck to it—destroy! The structure of beauty—what the designer produces—goes up in smoke. But the quality of beauty and charm—what we are so apt to think of as only a footnote to the architecture—which is oftentimes due to the owner as much as to the designer—appears in the final analysis to be the only real, vital, immortal part in the whole business."

"This is all rather personal but it is the best illustration I can think of to explain what I mean by personality in domestic architecture, the quality that involves the Fourth Art in the building of a home—the Art of Living."

At this point Mr. Atterbury left the room to seek some other photographs. During the few moments that he was gone I reflected on his notable contribution to country house design. It was clear that what he had just said, about personality—architectural personality—was the mainspring of his interest.

Picturesque House on a Rocky Ledge

Detail of the home of Casper Hodgson in Yonkers —a stone structure that seems an integral part of the rocks of the hillside. The hanging balcony and the succession of arched windows are fascinating incidents. Grosvenor Atterbury, Architect, John Tompkins, Associated

Terrace at the edge of walled garden on the estate of Mrs. Jean M. Schmidlapp, at Cincinnati. From the terrace overhung with branches there is a beautiful view of the river through the arched openings in the wall. One can see the fountain in the foreground

Looking out of the tea house on the estate of Aldus C. Higgins in Worcester, Mass., there is a lovely vista ending in a pergola porch. In front of the house and separated for the larger garden is a vine covered pergola with potted plants here and there

"The Owl and the Pussy Cat," a "nonsense corbel"

Detail of architectural treatment of the landscape on the Long Island estate of H. O. Havemeyer. The little summer house projecting over the water is a unique feature

This, indeed, had always been his interest throughout his work, ever since those pioneer days of the nineties when architecture underwent a rebirth in America—a period marking experiments in planning, in style, in taste, that were necessary in order to establish standards for the development of the art in this twentieth century. And, in maintaining the high standard which he set for himself, Mr. Atterbury has been ably supported by Mr. John Tompkins, his associate for many years.

"After all", Mr. Atterbury said as he returned, "a house is a human chrysalis and it should not be built merely as an example of a particular style or as a monument to the architect. No house that is merely architect-made, and decorator-furnished and entered-into—even with all the bills paid—is necessarily a man's own house unless it suits his character and taste. Legal title is one thing, but *possession* is quite another. To be wholly successful, the house must be lived in by people who appreciate it, who cherish and really possess it. In the last analysis possession connotes appreciative use."

"That goes to the heart of the matter", I remarked. "Technique in itself is no assurance of quality".

"Far from it", replied Mr. Atterbury. "Technique is a dangerous thing. Another case of a good servant but a bad master, and especially in American country houses. Used as a means to an end—as a builder uses a scaffold to facilitate his construction work—technique is invaluable. They are using very substantial and good looking scaffolds nowadays, but even so, we don't leave them up! And technique, unfortunately, can no more take the place of good taste—the sense of beauty—than a scaffold can take the place of the building. Technique is akin to convention. And you know what convention can do to personality. Especially to us Americans."

Close up of the Tudor tower on Higgins house with grouped Tudor windows, brick and half-timber structure and sloping roof

"Of course technique and styles have their use and value educationally. Our sense of beauty is like the magnetic compass. It doesn't always point true north. It needs to be corrected from time to time. Some day we Americans may have a gyroscopic sense of beauty, but until that time comes, we need a corrective—a standard by which to measure our results. One object of the American Wing of the Metropolitan Museum of Art (of which Mr. Atterbury was the architect) is to furnish such a corrective—that is, if we will heed its teachings. Above all else—we must learn that magnitude and magnificence do not spell beauty! That a dollar's worth of good taste and ten cents' worth of material make a finer product than ten cents' worth of art and a dollar's worth of material."

"Those old Early American houses certainly had quality—even the most ardent modernist could hardly deny that", I said.

"In those days," said Mr. Atterbury, "there was a closer connection between the owner and his house. The owner oftener than not designed his house himself. Then, one might ask, why have an architect? Why not let a man with culture and taste design his own house? I think the answer to that question is what the small boy in Sunday School said when his teacher asked him to define a lie: 'A lie,' he said, 'is an abomination in the sight of the Lord, but a very present help in time of trouble!' Of course, when a man builds a house, he is put to it. And he goes to an architect to help him out.

"He selects his site, chooses a builder and gets his wife—the owner's, I mean—to work out a plan that is to cost just the amount he has to spend—and then finding that there is some question of feasibility about a few of the little details in his scheme—he goes to an architect and asks him to prove that he is right. For six per cent!"

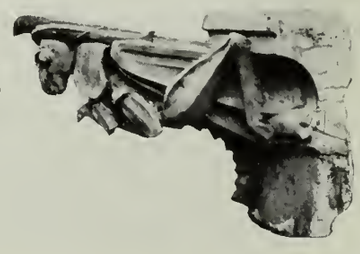
"And how much does he get?", I asked.

"You mean how much art?—quality?—charm?"

"Well", said Mr. Atterbury with a laugh, "that depends a good deal on whether the architect in the case is independently wealthy or whether he has a family to support. In the latter case, I should say a rather small fraction of one per

(Continued on page 92)

Detail of porch and patio on the house of Mrs. Jean Schmidlapp in Cincinnati. The view from the porch was undoubtedly taken into consideration in the architectural design



"Mr. Daddy Long Legs", a "nonsense corbel"

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Portrait of the Comtesse de Chamilly

and her Daughter, the Comtesse de Neubourg

by Jean Marc Nattier

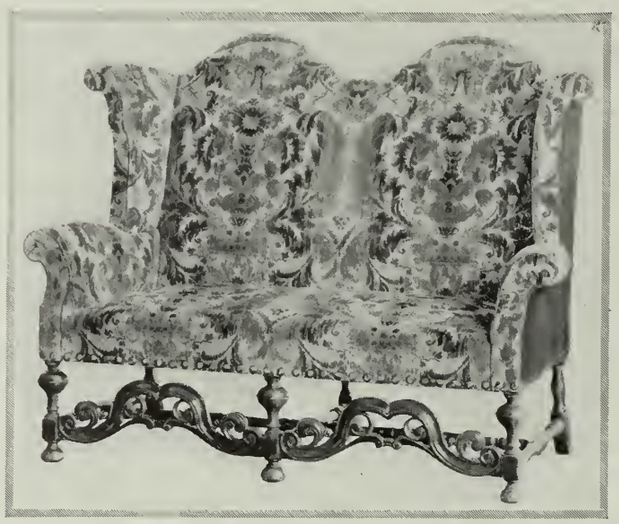
This most important double portrait by Jean Marc Nattier now adorns a wall in a patrician home in New York. Courtesy Wildenstein & Co.

William and Mary Walnut Furniture

Modern Cabinet-Makers Are Now Reproducing This Furniture to Meet the Demand for Walnut Which Has Known a Revival in Recent Years

By JOHN G. WILLMOTT

UNTIL the past few years, no small part of the problems that confronted us in furnishing a room was the choice of actual furniture. With the passing of the experiments of the 19th Century and the return of the Georgian styles our attention was naturally directed to the furniture of the 18th Century. From this emanated the increasing demand for what we call antiques and it was not long before it became no easy task to complete an interior in any particular period, even if the purse was sufficiently elastic to permit it. Today, that difficulty exists no longer, having been removed by a group of cabinet-makers who are devoting their energies entirely to the early designs, untrammelled by those bizarre innovations, so often attempted in conjunction with the originals and always with such grotesque results. To these same essays to produce "improved" Chippendale, Hepplewhite with some novel effect, French Louis decorated by ornate carving and similar "originalities" we may trace the decline of furniture construction during the whole of the last century. But as the world turns and parts of it temporarily lose and regain the brilliance of the sun, so do we humans eventually regain the realisation of what is happily perfect in its form and most pleasing to the eye of the lover of things beautiful.



High back settles, such as this, offer a distinctive medium for introducing color in a room. Courtesy Kittinger Company

William and Mary high back chairs of the late Stuart period are here grouped with veneer top table. Courtesy Somma Shops

Tables of this type adapted from the walnut lowboys are especially convenient as desks in small rooms. Courtesy Wm. A. French Furniture Co.

A walnut burl sofa table of unusually pleasing design with shaped hinged flaps and supports adapted from the William and Mary styles. Courtesy the Bristol Co.

Nor would it seem that these modern "Georgian-American" craftsmen lack either ambition or the skill to carry that ambition to consummation, for no furniture designs of any period fail to serve them as prototypes. But if, as we do, we owe to them the splendid mahogany fashioned after the styles of Chippendale, Hepplewhite and Sheraton, we are indebted to them to a possibly greater extent for the revival of furniture associated with what is known as the Age of Walnut. Though this wood came into general use in the William and Mary reign, actually there was a considerable amount of it employed in the more important homes in the late Stuart period.

Most of us, however, generally regard walnut furniture as belonging to the era dating from 1698 to the first few years of George I. At the same time, there is in the William and Mary styles much that is reminiscent of the late Stuart period. This affiliation between English furniture of the gay Stuart days and those of the more sober William of Orange is one of importance as showing that the political revolution in England did not eradicate all the earlier traditions, at least not immediately. Further, and this is where our present interest is concerned, our modern craftsmen have fully recognized the existence of the relationship by repeating among their William and Mary walnut furniture, those forms which we may term transitional details.

For our personal edification we invariably make a practice of "browsing" among the furniture we are for the moment interested in, before writing an article. Even the writer who is restricted to inanimate things needs a certain local color and there is no better place to obtain it than in a factory or in a showroom. We mention this as the very same result will be accomplished by those who are in doubt regarding the style of furniture they should choose as the most appropriate for use in some room. A visualized picture is never as instructive as the actual.

The double dome top of this cabinet was introduced from Holland and is repeated today by craftsmen. Courtesy Schmeig, Hungate & Kotzian

But to return to the details of William and Mary furniture. We have remarked before that all who are interested in early furniture design can learn much from the furniture in their own homes, provided that the designs are true to the originals. We will assume that we are considering some of the high back chairs with a center vertical panel framed with carved scrolls. The front legs are shaped in the form of a double-end scroll and between them is a wide carved stretcher. Such chairs might belong to the time of James II or to the early part of the William and Mary period.

Seats of this type are reproduced today and are being used in dining rooms with a refectory table, but in view of our modern desire for comfort rather than for austere dignity the preference is for the William and Mary walnut chairs with the wide seats and hooped backs. The latter came into use when the Dutch influence had impressed itself on the woodworkers craft and, as it appeared in England, so we find the same styles made by American cabinet-makers of that time. In this respect the modern replicas are copied from both the English and from the American of the late Colonial and early Republic days.

(Continued on page 96)

An inlaid walnut commode with carved scroll legs and understretcher, showing the influence of the William and Mary designs. Courtesy Cooper-Williams, Inc.

This delicate table is of walnut and has the slightly cabriole legs found with late William and Mary and Queen Anne furniture. Courtesy Robert W. Irwin Co.

Tudor England in a Buffalo Home

Old English Oak and Pine Were Imported as a Mellow Background for Fine Antique Pieces and Rich Fabrics

By GILES EDGERTON

NOT only in the beauty and verity of the Tudor architecture but in a fine unity of feeling in house, grounds and furnishings, the spirit of Sixteenth Century England surrounds the home of Mrs. G. M. G. Forman, in Buffalo. Gray granite walls, gables and towers rise from a formal garden setting and in the shadow of tall elms so that the sense of austerity is forgotten in the consciousness of freshness, fragrance and the colorful beauty around them.

The house is built of seam faced granite backed with stone and furred with tile. The trim is of Indiana limestone carved and quoined where it frames the principal windows and doorways, which are deeply recessed and pleasantly shadowed. The slate roof is in random lengths and widths, rough textured and fading green in color so that it both blends and contrasts with the wall tones. Casement windows on the lower floor are placed to give liberal light and sun to the interior but recessed and heavily mullioned to keep the feeling of days when window space was more restricted. The upper windows are double hung. They overlook the lovely garden.

A picturesque detail of the formal garden at Mrs. G. M. G. Forman's home is this old lead fountain imported from England

Entering the house one encounters no change in spirit. There is spaciousness and quiet dignity in the rooms, a meticulous care that every detail shall fit perfectly into the harmony of color and of mood. The entrance hall is in Austrian oak with floors of random width oak plank. Similar floors have been laid in all the principal rooms. Opening from the end of this hall is the large living room in early English Tudor or Henry VIII style. The important pieces of furniture and much of the background

Below: The gray walls are of seam faced granite with roof of fading green slate giving pleasant textural and color contrast

Edward B. Green & Son — Albert Hart Hopkins, Architects

Ellen Shipman, Landscape Architect

which adds to their charm were brought to this country from England. The whole room is carried out in solid English oak and above the fireplace, in the doors and at intervals around the walls are genuine antique carved and linenfold panels of the period bringing an added richness. The plaster ceiling is a reproduction of one in the original Fifteenth Century home of Sir Paul Pinder in the city of London.

An interesting detail of the living room is the large fireplace with its imported English stone mantel, Tudor Gothic fireback panel and andirons of the period. A beautiful note of color has been introduced in the curtains of pale blue velvet at the living room windows, reproducing both in tone and texture an old Gothic blue velvet and specially woven in England for Mrs. Forman. This color is repeated in the design of the Persian rugs and in the upholsteries. The sofa is covered with an old Flemish tapestry. The seats in front of the fireplace are copies of those at Knoll Park, in England.

A soft and atmospheric color effect has been created in the dining room. The simple, early Eighteenth Century paneling of the walls are painted a delicate Queen Anne green with high lights finished in real gold leaf, burnished. A finely molded plaster ceiling of the same period is finished in an old vellum color.

An antique Eighteenth Century marble mantel forms a center of interest in one end of the dining room. The furniture of golden Queen Anne walnut includes a distinctive sideboard with independent side pedestals. The dining table is supported on three tripod legs and the chairs are covered with a fine petit point needlework with floral design on an old gold ground. This color reflects the rich golden lights of the antique damask curtains with pelmets reproducing an old Georgian valance. The entrance to the pantry is shielded by an Eighteenth Century hand painted leather screen of exceptionally mellow harmonious tones.

The carved and quoined frame of limestone and the limestone rail above lend interest to the recessed entrance doorway of the Forman home

The walls and towers of this Tudor home are surrounded by the freshness and fragrance of many flowers and shadowed by tall elm trees

A pine panelled room built in England about 1720 was imported for use as a study in Mrs. Forman's home. It is interesting by reason of the deep honey color of the wood, enriched and intensified by a finish of beeswax, and the detail of the panels which are exceptionally thick and fielded at the edges. The carved pine mantel is a good example of early Eighteenth Century woodwork in England. Facing the fireplace at the opposite end of the room is an interesting niche surmounted by unusual carved spandrel panels. The warm wood tones are accentuated by the rich golden browns of the silk brocade hangings, which were copied from an antique silk in the Cluny Museum.

The pine room was originally built for a prosperous London merchant who occupied a home in Spital Square, from which house it was removed for Mrs. Forman. In its present setting it is a simply furnished, inviting and rather informal room which seems to have brought with it the atmosphere of old England.

A different and yet pleasantly harmonious note is struck in Mrs. Forman's home in the decoration of the loggia with its floor of black marble and its stone mullions and doorways. The walls are paneled with Eighteenth Century Franco-Chinese wall paper in a typical and charming bird and flower motif carried out in natural colors. A blue Samarkand rug forms a striking contrast with the marble floor and blends attractively with the soft leaf green of the curtains. This room is furnished with Chippendale pieces.

As complete and satisfying as every other detail of this home are those things which have to do solely with the convenience and efficiency and comfort of its operation. The heat is supplied by low pressure steam gas boilers, the ground floor having indirect and the other floors concealed outlets. The lighting is by metal conduit and the plumbing of best materials available, with brass piping, all planned by the architects for the ut-

Charles Roberson of London, Decorator

PHOTOGRAPHS BY JOHN WALLACE GILLIES

most in efficiency, durability and sightliness.

In architecture, decoration and landscaping it seems to unite the past and the present. It is the architectural beauty of the Sixteenth Century and the structural efficiency of the Twentieth. It has the spirit of a serious, dignified and almost austere regime but into both the house and the garden have come the lighter note of today.

The planting on the Forman estate adds much to the charm of the house. Flowering shrubs and deciduous trees effectively screen the property from that adjacent to it and broad lawns give a sense of spaciousness. The garden is almost entirely planted with hardy perennials, great numbers of which are shade-loving plants as there are very large trees at the rear of the house.

Tudor architecture is a type which, brought here from the old world, seems to fit with peculiar and satisfying harmony into many of our native landscapes. Just as the white walled homes of Spain and Italy reappear in appropriate and charming relationship with the blue skies and warm sun of our South and West, gray Tudor walls and towers have a pleasant sense of belonging to some of our colder northern backgrounds. This is a phase of architecture which is more important than it might seem. The atmosphere of restful beauty and permanence which surrounds a home is quite likely to be traced to the inherent harmony between buildings and land, a harmony which may even be accented by the use of materials from the soil—native stone from a bit of rugged terrain or hewn timbers from a forest setting. Surroundings may, of course, be created as we want them. The art of landscape gardening today can give us almost any type of paradise we choose, in which to live. But when it is a matter of merely furthering the plans of nature, making a beautiful design out of the things that nature put there, it is on the whole a satisfactory background for a home.

Floor plan of this house on page 98

The Tudor living room is in solid English oak with fine antique carved and linenfold panels. Blue predominates in rugs and fabrics

The pine room brought from England is about two hundred years old, unusual by reason of the color and the thick panels with fielded edges

Mural Paintings Done On Glass, Canvas and Parchment

These Paintings, by Jan Juta, Are Immensely Decorative and Are not only Interesting as Wall Decorations but Decidedly Picturesque and Fanciful when Applied to Mirrors and other Glass Surfaces

Courtesy The Lucy Lamar Galleries

PHOTOGRAPHS BY PETER A. JULEY & SON

Above—Glass-topped table, combined with wrought iron standard. A rather exciting "under the sea" design is painted in sea colors on the glass surface. The table is particularly useful to hold cigarettes, bonbons or a slender vase of flowers

Upper right—Mural painting by Jan Juta in the home of Mr. and Mrs. George Moffatt at Glenhead, Long Island. In spite of the detail in this mural, there is a sense of simplicity which makes it eminently satisfactory as decoration

Right—One of a series of mural panels painted for the home of Schuyler Parsons in New York. There is a hint of the Japanese in the delightful use of cranes in the foreground and in the quality of the foliage, yet the painting is definitely modern in treatment and handling

Broadway to Date

The Passing Show Flattered, Flayed and Fumbled

By BENJAMIN DECASSERES

MEI LAN-FANG.

MEI LAN-FANG is "the greatest actor in China." He is certainly the most extraordinary and artistic apparition that has ever appeared on the American stage in my recollection.

In these one-act plays from the classic repertoire of old China he takes, according to immemorial custom, the rôle of the female. To describe the exquisite gestures, acting, pantomiming and curiously falsetto voice of this rarely exotic being (he is 37) is beyond my word-capacity. He is like something fallen from another star: charming, breathtaking, stylized, with the most gorgeous robes and hair-fixings that have ever been seen in this city. His acting is a woven pattern of dancing, singing, speaking and finger-movements.

The plays are all in the imaginative, symbolical, completely simple manner of primitive cultures; but for all that, they make me wonder whether these are not only the source but the very pinnacle of real drama. Our play-conventions seem cheap, garish—and so obvious—in comparison.

The most convincing thing I can say is: See Mei Lan-Fang, his plays and his company. It is a rare event in a lifetime. His hands, his fingers, are alone worth the entire evening.

Scene in Act III of Gorki's "At the Bottom" which is playing at the Waldorf Theatre. Left to right: Victor Killian, Anne Seymour, Barbara Bulgakova, Edgar Stehli, Carroll Ashburn. Produced by Leo Bulgakova, Theatre Associates

"TOPAZE."

Something entirely different came to town with "Topaze," an ironic comedy from the French of Marcel Pagnol, adapted by Benn W. Levy—so different that it blew a tremendous breath of sardonic reality up and down the White Way.

Here is a play that boldly tells us that the kingdom and the power and the glory in this world belong to rogues, blackmailers and hypocrites, that the way of the transgressor is easy if you know the technique, and what the meek and the lowly inherit is a kick in the pants a day from Fate.

The story centers around Topaze, an honest, "ethical," unsophisticated, lovable private school-teacher in a large French city who is kicked out of his school for the honesty of his reports about his rich pupils and who is then picked up as a dummy by the cultured Boss Tweed of the city and his mistress (whom Booby Topaze is in love with). The latter are getting immensely rich on "rackets."

Within a year Topaze (on whom a Light has broken) has taken over the business, gone crooked and prosperous, become a smiling, happy racketeer and public blackmailer, bounces his former boss and grabs the woman. There isn't an honest person in the play, and yet it is all gay, humorous, drastically ironic, and a true, if somewhat necessarily exaggerated, portrait of the great god Success in the twentieth century. It is the redemption of an honest fool by the Great Redeemer, Racket.

Frank Morgan as the shabby school-teacher and then as the man who has discovered that blackmail is kingdom come was superb. It is a great piece of character work in every detail. Phoebe Foster was good as the double mistress and Hubert Druce, Harry Davenport and Clarence Derwent were vivid. The boys in the class-room scene in the first act were simply great (a remarkably original first act). "Topaze" is the finest satiric comedy in years.

"DISHONORED LADY."

When you go to the Empire Theatre you will go, and go only, to see Katharine Cornell. She is an actress of great gifts. At

(Continued on page 100)

Miriam Hopkins in "Ritzy", comedy, playing at the Longacre Theatre

Helen Menken in "The Infinite Shoeblack", at Maxine Elliott's Theatre

Distinquished Apartment With Priceless Antiques

The New York Home of Mr. and Mrs. Franklyn D. Hutton is One of Rare Beauty, Combined with Perfect Comfort. The Tapestries and Rugs Are Especially Notable Throughout

Left—Marble stairs with wrought-iron and gilt railing lead up to little foyer with inviting sofa in rose, and two Louis XVI roll-back chairs; also a rosewood card table, a Louis XVI commode and chairs in petit point. The walls are carved stone from Caen and the floor is dark green and white marble

Below—The painted and decorated boiserie in Miss Barbara's salon is a reproduction of a room in Bordeaux by Piganeau. Background soft gray green with gilt mouldings. Window decoration in figured lampas to harmonize with the walls. The Louis XVI sofa and armchairs are painted, and covered in old tapestry

Alavoine & Co., Decorators

PHOTOGRAPHS AND CAPTIONS BY LUCY LAMAR

Above—Furniture of the Salon is covered with 18th Century Beauvais tapestry. One tapestry is of the famous "Pastorales with Blue Garlands" series, formerly in the Collection of Baroness Sohley, inherited from Baroness Mathilde von Rothschild of Frankfort. The Aubusson tapestry is 18th Century, after cartoons by François Boucher, arranged by Huet

Below—The boiserie is a reproduction of a Bordeaux room, green and gilt. Lighting fixtures are crystal and gilt and Savonnerie rug was especially woven. The portrait over the antique commode is of Marquise d'Herbouville by François Hubert Drouais, from the Collection of Countess Joseph Gontaut-Biron, a direct descendant of the Marquise d'Herbouville

Above—In the dining room is a Regence Boiserie, soft rust color with réchampie of deeper color. Specially woven Savonnerie rug harmonizes with the wall and window decoration of soft almond-green and salmon figured lampas. The Regence chairs of walnut are covered in rich figured velour of pinkish rust color

Below—The library shows Regence Boiserie of French walnut. The carpet is soft pinkish beige and the rug antique Persian. Window decoration is gold and red figured lampas. Carved natural wood furniture includes a "corbeille" settee, and six armchairs attributed to Nobaret, M.E. The gaming table is a fine antique

Right—Group of lovely vases decorated with rural scenes in natural colors. By courtesy of Royal Copenhagen Porcelain, Inc.

Center—Service copied from Georgian gadroon edge silver ware, decorated with American scenes. Designed by Sebring Pottery Co.

China Decorated with Scenic and Sporting Pictures

Beautifully Painted Panels First Produced in the 18th Century Are Being Reproduced by Modern Artists with Equal Skill and in the Same Vivid Colors

By DOUGLAS NORRIS

WE humans may be gregarious and the majority of us may prefer the more varied entertainments offered in larger centers; but it is safe to say that there are times when the thoughts of each of us turn to the greater quietude and the less hurried life of the rural communities. This desire for Nature's scenery and the restfulness we enjoy from the colorings of the countryside expresses itself in the decorations we select to add brightness to our homes; a desire as evident in the crude forms produced in ancient times as in the more finished work of later periods. And throughout the progress of the several crafts it is possible to trace that close affiliation between the art of the painters and that of the men whom we now generally speak of as artist-craftsmen.

This is particularly evident in the development of the decorative qualities of pottery and of the porcelain domestic ware which appeared later. For as with quite early pieces we find the crudely outlined figures, flowers and foliage so by the last half of the 18th Century these had been replaced by the splendid panels painted with a skill worthy many of the masters. Nor do any of the many forms of decoration that perpetuate the art of the porcelain painters of England and European countries reveal their consummate skill to a greater extent than the scenic or view panels and those which are painted with hunting and other sporting subjects.

Both would obviously offer excellent mediums for the use of those brilliant colors which the porcelain painters sought to apply to the white clay body of the pieces produced on the potter's wheel. With the various scenes he could combine the variegation of flowers, the effects of sky and cloud and the bright greens of surrounding foliage, while the hunting and sporting panels were enlivened by the "pink", as the red coats of the huntsmen are called, and the colorings of the horses and hounds.

Left—This splendid vase depicts a scene copied from one of the 18th Century paintings—a romantic scene done in lovely delicate colors. Courtesy Meakin & Ridgway, Inc.

Right—An early Worcester vase with painted view panels, the body being blue with bands of gilt enriching the vari-colored decoration. Courtesy Lewis Son & Munves

Below—Pair of Crown Derby vases painted with hunting scenes, two china fox masks and a charming china lady on a spotted prancer. Courtesy Arthur Ackerman & Son

To many of us the view panels found on old china convey little or no historic interest; yet many a dinner and dessert service now in

use in American homes is one of the few surviving records of ancient homes that have long since passed and are forgotten. Only recently we came across a dessert service made by one of the English 18th Century potteries, each piece of which was painted with a scenic panel of some famous English home. On the back of each plate and comport the name of the home was painted in gold script letters but what added to the beauty of the service was the beautiful maroon of the borders and the very delicate gilt scroll work applied over the maroon color and around the edges.

Above—Complete services are decorated with scenic panels each of which varies from the other. Courtesy Spode's

Left and right—Plates made by present day potters at the Wedgwood factory and decorated with views of famous American homes. Courtesy Josiah Wedgwood & Sons

Those who have given any study to the scenic paintings on porcelain will have noted a distinct likeness in the technique of pieces which were the work of different factories. This is especially remarkable with the English and is explained by the fact that the china painters were delightfully irresponsible and continually became dissatisfied with their surroundings. Consequently the more skilful led a more or less itinerant life passing from one factory to another and leaving behind them the imprint of their art which was later reproduced by the young apprentices whom they taught.

From the aspect of their use in modern decorative schemes, both the landscapes and hunting scenes as painted panels on china offer an unusually attractive medium for the introduction of color. There is always a charming naturalness in the manner adopted by the painters when interpreting these pictorial subjects and whether we consider them from the point of view of a formal drawing room, a den, a dining room or a breakfast room, pieces are obtainable depicting subjects appropriate for either of these interiors.

For some inexplicable reason there is a general impression that scenic china dates from the 18th and early 19th Centuries and is therefore difficult to procure. Nothing could be more erroneous nor further from fact. Admittedly many of the most important original pieces were made in the days of the French Louis and the English Georges, but this does not suggest that the same work is not procured by present-day artists. In point of fact there is a greater variety of panels obtainable now for the reason that the representatives of the surviving potteries have assiduously sought for examples made by their predecessors in the days of long ago. And it is these and other early scenic and hunting panels which have seen so important a revival in the past few years.

Above—The panels of these two Worcester jugs exhibit the perfect artistry of the china painters in their treatment of the many details of decoration. By courtesy of Vernay

Below—View china brings an added touch of color, the dessert service shown here is painted with famous English homes with edges of turquoise and gold. Courtesy Lans

Actually it is better that we seek and use the modern reproductions as it is not always easy to obtain original pieces, though many of them are brought to America by our prominent dealers. Which calls to mind the gradually increasing interest that has been shown here in early English and French porcelains. There was a time when the number of collectors of this beautiful ware in our country was very limited but with the increasing number of important examples that have been found in our shops, of late, there is a marked awakening to the importance of fine vases and other works of the early potter's art. Consequently the school of collectors who are interested in ceramics has gained in numbers and will doubtless continue to do so.

Collecting these historic examples naturally comes within a different category to the use of their modern counterparts as items of interior decoration. Obviously in view of the rarity of the older pieces of painted china, considerably more care must be exercised in placing it out of harm's way. For that reason if for no other we owe something to the modern factories for reproduc-

(Continued on page 104)

"Fulmer Chase"—An Elizabethan Manor

This Picturesque Old House Is an Interesting Example of the Combination of Brick Stucco and Half-timber Construction so Much Liked in England. This is the Present Home of Mr. and Mrs. Edward Baron, and Is Still in a Fine State of Preservation

Decorator—Charles of London

Above—Hall and stairway in the Baron home. A Charles II daybed is in front of the fireplace and two armchairs of the same period are on either side of the old Elizabethan sideboard. A Parge ceiling is seen between the old oak beams, and a magnificent Elizabethan overmantel tops the broad stone fireplace. The long Persian rug in front of the hearth adds to the rich color of the room

Below—The drawing room is typically Elizabethan with its decorative plaster ceiling, oak panels and richly carved fireplace. The chairs are upholstered in old needlepoint. The sofa under the leaded windows is antique Chippendale and an exceptionally fine gateleg table is old oak. The fireplace is interesting, with brass andirons and trivet, and wrought iron fireback with armorial design

Some Famous Men Seen Through the Camera of Robert H. (Bob) Davis

Top left—Robert H. (Bob) Davis, an outstanding figure in the literary world of New York, equally famous as editor, writer and friend

Above—Theodore Dreiser, famous novelist, author of "The American Tragedy," "The Genius" and many other stories, including his most recent novel "A Gallery of Women"

NOTE: These extraordinary, soul-searching photographs, "Bob" Davis calls "Psychographs", and the collection of one hundred and sixteen of these portrait studies was probably as remarkable an exhibition of portrait photography as has ever been shown in New York. Courtesy American Art Association, Anderson Galleries, Inc.

Center above—Grantland Rice, authority on sport and author of several poems on life out of doors

Left—Benjamin DeCasseres, dramatic and literary critic, also author of several collections of brilliant and caustic essays

Above—Professor John Erskine of Columbia, equally well known as writer and musician. In addition to his own books he has prepared a number of classical collections

An Office with the Quality of a Library

The Fifth Avenue office of Mr. Anthony J. Drexel Biddle has all the luxurious comfort and charm of a library in a fine home. The floor is covered entirely with brown chenille and in front of the fireplace is a rare old Oriental rug, the tones of which blend harmoniously with the colors of the room. A black and gold Georgian marble moulding frames the fireplace in place of the customary mantel, and used with it are an old Georgian fire grate and fender. The easy chairs are upholstered in old fabrics. A pair of rare old black lacquer urns decorate niches above the bookcases

PHOTOGRAPHS OF INTERIORS BY TONY VON HORN

PHOTOGRAPH BY UNDERWOOD & UNDERWOOD

Karl Bock, Decorator

Right—A corner of Mr. Biddle's office showing an easy chair and the antique flat-top Chippendale desk. On the desk are a pair of old silver candlesticks with wax candles, a miniature "Skipper" model, bric-a-brac and ornaments. The walls are a beautiful Chinese green which Mr. Biddle took particular pride in choosing. The curtains are of hand-blocked linen, hand-woven texture, on a natural background with orange and blue-green predominating. Venetian blinds are painted to match the walls

Little Tap Rooms in Big Houses

But in Reality, Tap Rooms are Found in the City Apartment as Well as in the Great Country Houses

Elsie Sloan Farley, Decorator

In one of the loveliest homes in Palm Beach, there finds itself a most elaborately fitted combination bar and tap room. The ceiling is richly paneled, with frescoes between the carved bars, and the front of the bar set with Tunisian tiles. Little stools are set at intervals and chairs are placed in the corner of the room for the guest by whom the rail is accepted as a symbol but not necessary for the complete "tea-time" enjoyment

In the middle west these little adjuncts to modern civilization are designated by the playful term of "game rooms." Among our illustrations we are showing a very rich, if not ornate, game room from Illinois. Every detail of this room was copied from an old French Provincial tap room, except, perhaps, the bar is more completely equipped. This is also a charming place for dancing and playing games

BUR. INT. ONE
PUBLIC
LIB.

Above—In Paris, particularly, all the bars are modernistic, frequently quite flashy in color and amusingly realistic in setting and form. One of the most humorous is the amusing "sea-going" bar in the home of a literary captain, Maurice DeKobra

Right—A corner bar room with its whirligig modernistic lighting overhead. The steel stools are, as one may infer, in a Paris home. This bar room was designed by Loguot and executed by Primavera

Below—Bernard Rencay has designed, for the happiness of the Paris home, the "apartment bar." It is beautifully fashioned of Rouce De Noyer, aluminum and pigskin. Between drinks, the stools slip into quite inconspicuous compartments

Another little private bar in Paris, may be, at a moment's notice, closed up into the most innocent looking dry buffet, with all the bright red leather and silver metal stools away in a cupboard under the bar. I do not know what becomes of the rail. It would seem an inexplicable feature for the little home buffet. This model bar was exhibited at the Salon d'Automne

A peut house tap room in New York is richly paneled in blocks of leather in three tones of beige. Lacquer is used in the same color as the leather, while the chairs are red morocco and pigskin. The lighting is indirect through etched glass panels. Park Avenue Galleries, decorator

FOUR PHOTOS BY BONNEY

BELOW—PHOTO BY DRIX DURYEA

Above—The patio in the garden of the Snyder home in Freeport, Illinois. There is a glimpse of the cluster of balconies, overlooking the winding, outdoor stairway and the little fountain below

A Week-End House That Grew Into A Home

This Picturesque Place, the Home of Dr. and Mrs. Karl F. Snyder, Was Planned with Great Interest and Affection by the Owners Themselves and Has Developed into an Estate

By ALICE C. SNYDER

THE foundation of this house was called by the Indians, Asinink, meaning a "meeting place of the rocks," and so it truly is. A quarter of a mile of sheer stone cliff rises above the Indian stream called Quashquame. We wanted the house in every way to conform to the foundation, strong and stalwart, yet with a picturesque outline. The construction is hollow tile, covered inside and out with texture plaster. The roof is especially interesting in variegated Spanish tile in many shades, from light pink to deep purple, and a color note is again sounded in the trim of the house, for all the frames are painted Mediterranean blue while the sash and the doors are natural wormy cypress. The Stedman rubber floors are used throughout, and there is but one kind of woodwork, the wormy cypress.

Being built out over the cliff, this stucco house has a fine view at all times of the day and all seasons of the year, and we have found that the charm of the location has grown with the passing years. Although in the first place, we only intended it as a week-end house, it was so near the city and so comfortable and charming, we eventually made it our year-round home.

Having spent much time wandering through Spain and Italy, and over our own

Huszagh & Hill, Architects

Jens Jenson, Landscape Architect

Below—Front facade of the Snyder home. The doors and window sash are all natural wormy cypress. A bit of interesting contrast in the construction is the pointed roof over the doorway and the wide arched window frames

Glimpse of the garden with its fine, overhanging trees, its decorative pottery and the rich rose and purple tile roof

West and South, we wanted a house that combined our impressions of these various countries. So came the Mediterranean house that now serves as our home, and it looks as if it had always been there—so well it fits into the surroundings.

Its patio with the antique fountain and pool, its cart-wheel design in flagstone, its old Venetian gates, all tie it together and make an interesting environment. The house done in white plaster, brown stained wood balconies, blue trim and orange awnings, makes a vivid bit of color in the surrounding green of many hillsides. Its soft-hued hand-crafted rose and purple tile roofs accent the whole color scheme. The tower, which contains a study for my husband and a studio for myself, has an interesting winding outside stairway.

The loggia, with its travertine stone columns, has the finest view of all; above it is the canopied balcony, furnished in iron, where the family enjoy the hot mid-western summer nights as if on a seaside.

The interior plan contains a large living room with its twenty-six feet brown stained hand-decorated beamed cypress ceiling, Italian pink walls and hand-wrought-iron fixtures, and a floor of tile in colorful design. The Spanish piano is in red, gold and green—and there are some fine old Spanish and Italian chairs and tables and sofa, old Italian red and gold window hangings, cleverly concealed radiators, and a tiled staircase leading to the balconied bed-chambers above. The sun room is done in green and soft old gold, furnished in green stick willow and Liberty flowered linen; a sparkling pool built in the old fireplace making it a place where peace is found.

The dining room in the wing is a high ceiling room, beamed in color, Venetian tri-colored fixtures, old blue, red and gold hangings, tiles in blue black, red and green with Spanish iron trimmed walnut furniture; old gold brackets in the corners add to the general charm of the almost outdoor room. It has four leaded-glass French doors, giving much of air and of view.

The gates leading into the living room are most interesting—cut and grilled as they are. The service wing contains a kitchen done in red and yellow, Spanish flowered curtains and chairs, a breakfast porch in yellow and the maid's room in blue and rose; and a ground floor laundry.

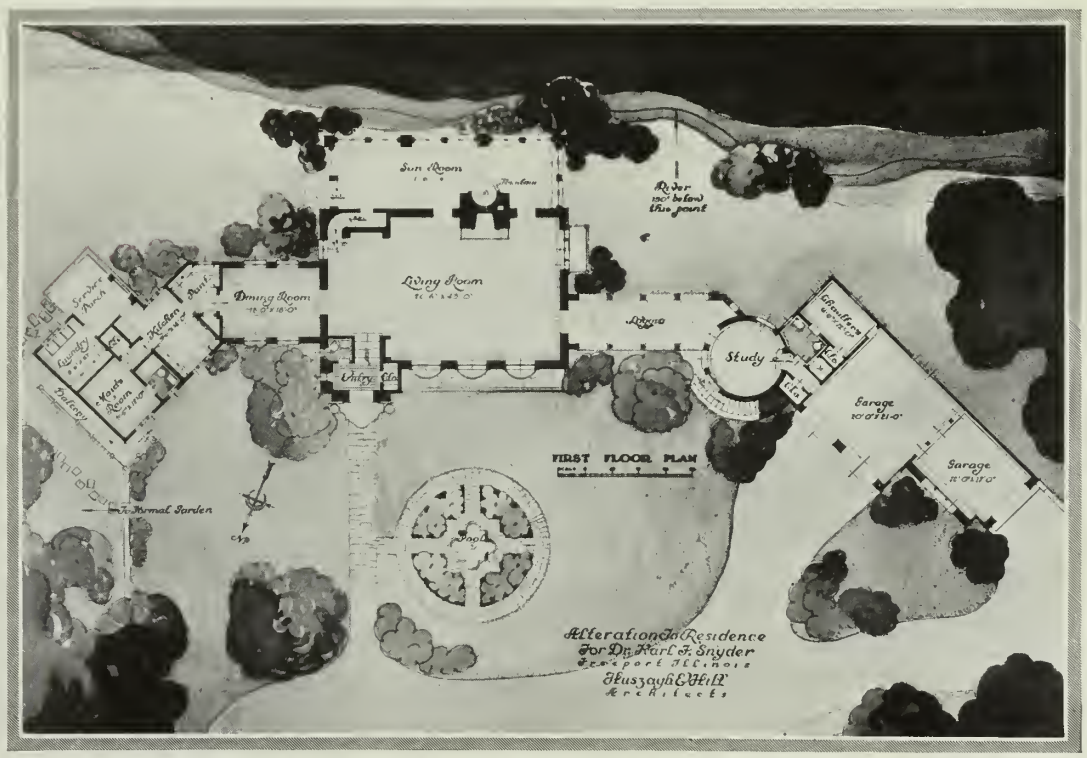
The upper floor of the central house, not seen from the approach, contains three bedrooms and baths. Dr. Snyder's room overlooking the creek more than one hundred feet below is done in old Spanish walnut and the adjoining bath in red and black marble.

My room is furnished in green Venetian pieces, picked up at different times, beds are done in flowered design, as are the dressing table, night stand and chairs; the Guest Room is furnished with old Spanish 14th Century pieces. Both of these rooms have small balcony windows that look down into the living room and give a cross ventilation of air through the width of the house, which makes them especially comfortable in the summer months.

My studio is circular in contour and the walls are hung with a Zuber landscape of Italian design and furnished in old pieces.

Some one suggested that we were Un-American in building this type of house, but if history were recalled, one would find that the Spaniards were quite the first to find America for us and place a lasting impression of their architectural charm upon us.

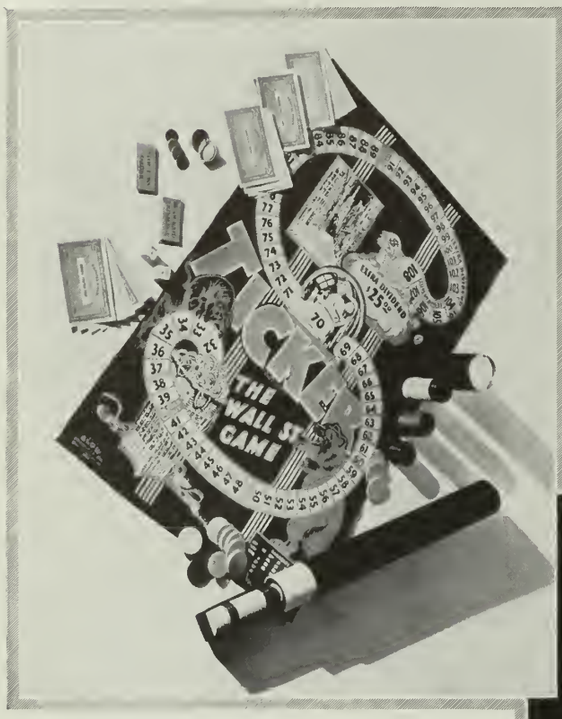
(Continued on page 126)



Floor plan of the house and garden of Mr. and Mrs. Snyder, showing the very interesting placing of the house, separating it into three sections, and the extremely interesting planting which closely relates the garden and grounds to the house

Latest Novelties and Games For Indoor Entertainment

With the Revived Interest in Games for Adults the Selection Becomes Increasingly Varied to Please All Kinds of Players



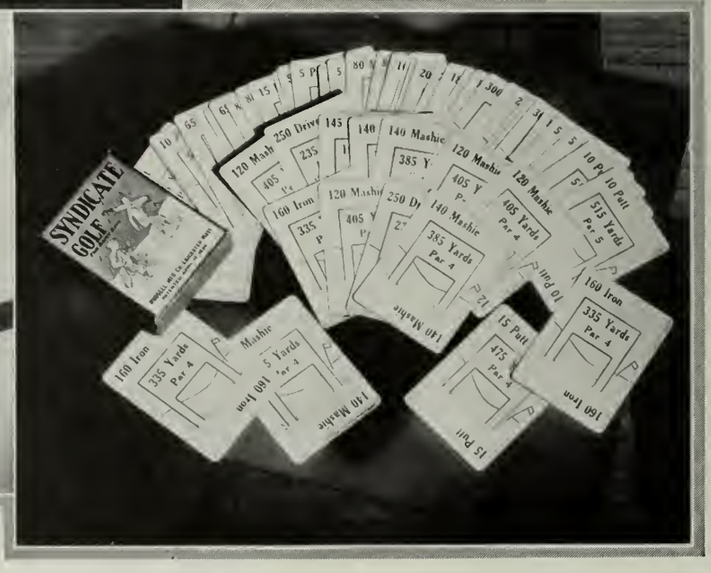
Center—The unique beverage mixer, below, 17″ high and of etched crystal, which had its origin in the tropics, is intended to be partially filled with crushed ice and the silver plunger moved up and down, in the manner of churning, to chill contents. Hammacher Schlemmer & Co., Inc.

Above—Ticker, the Wall Street Game, offers all the thrills of speculation in the actual stock market without the too frequent damaging results. Much enthusiasm in trading and buying is thus afforded in a most enjoyable game, for from 3 to 8 players. C. Klauberg & Bros., Inc.

Above—Tric-Trac, one of the most popular games of chance, in which the players, to win, endeavor to obtain the lowest score by shaking dice and then covering with a slide, the equivalent numbers which are exposed, affords much enjoyment both here and abroad. Abercrombie & Fitch Co.

Below—Lasca, with the appeal of both chess and checkers was originated by Dr. Emanuel Lascer, champion chess player of the world. This game, played with checkers, embodies none of the intricacies of chess yet has the absorbing interest of that game. Mayfair Playthings

Below—When the weather happens to be bad and the course too soft to permit enjoying a real game in the open, Syndicate Golf, played with a deck of cards, makes an interesting alternative without any of the attending difficulties, although the rules follow those of the actual game. Mayfair Playthings



Amusing Interpretations and the Music Box Attachment, Applied to Many New Uses, Make Even the Most Familiar Articles More Diverting

Above—Even one's dog may be distinctive in owning an Italian raffia basket woven in deep blue and yellow upon a natural ground, and a modernistic collar of blue and red leather with brass mountings and name tag and a smart red leash. Macy's

Above—These stolid and amusing colorful French pottery figures above, of huntsman, tennis player, and golfer, walking down the straight and narrow path become, when they lose their heads, after all, but just frivolous masculine decanters

Center—For the motor trip, or travelling, this completely equipped sole leather sport case offers many conveniences in its tray, bottles, beverage shaker, napkins, playing cards, cups, flask, cigarette box, and smaller necessities compactly stowed away

Below—Just as any song bird spreads his wings and warbles to his heart's content, so does this tiny songster, with humming bird plumage, sing, when a spring is touched at the base of his gilded cage and a drawer of cigarettes suddenly slides out

Below—This decanter duck may not quack but becomes otherwise musical when the head is removed and the contents poured out. The cigarette lighter also gives forth tinkling sounds. The "bottoms up" glass conceals dice between a double base

Four Novelties Courtesy Abercrombie & Fitch Co.

Subjects Selected by Elizabeth Lounsbery

PHOTOGRAPHS BY DANA B. MERRILL

The Dawn of Travel's Greatest Year

Americans Are Touring Many Countries—Northern Europe, the Far East and Our Own Far West Among this Season's Favorite Regions—Everyone Wants to See the Life of the Whole World

By HENRY WELLINGTON WACK

EUROPEAN and American travel will this year shatter every travel record. There is in all of us a universal desire to seek new scenes—to divest ourselves of that upon which the eye and the ear have surfeited. We have become thrill hunters and fishers of fresh emotions. We are no longer content to squat; to den up; to find our only living interest in that narrow, unsocial attitude called self-centered self-interest. We want to see and to feel, to know and to understand what lies beyond every horizon. So all the world has become our summer playground, where knowledge, health and a pleasurable spirit can make limitless gains of permanent value.

Sun Trails to California

Unless you have toured along the Sun Trails to California and the North Pacific Coast in Spring, you may underestimate their charm before warm weather sets in. These regions are at their best soon after northern and eastern snows have vanished. They unfold with new life, with a fresh verdure and with that instinctive hope and animation in their people that moves us all in the early months of a new year. This being true, the leading travel bureaus are booking many tours to these parts. The sunset voyage over a tranquil sea from Los Angeles to Hawaii is a veritable rest and health course, with travel as a delightful by-product. If you have never enjoyed that voyage from the sunlit charm of Los Angeles to the moonlit charm of Hawaii, you have defaulted in your allegiance to American travel opportunity.

There is so much of interest on our Pacific Coast the year round that it is difficult to dwell upon one attractive region in the midst of many. April, May and early June are beautiful from one end of California to another. The sun is warm and the purple shadows always cool by day, while the nights have that chill nip that makes sleep under a blanket refreshing. Indeed, California is an all-year country, a pet of the gods in its natural attractions of bright and balmy weather and thriving cities, towns, villages, ranches, hotels, sea and mountain resorts, national parks, fine roads, luxurious clubs and flower-trellised homes which the people of the coast have built there in the last half century of astounding Western development.

At Palm Springs, popular California Desert Resort of rich sub-tropical verdure. Courtesy All Year Club of Southern California

But that is not all. The numerous natural attractions of several regions between the eastern states and California are now assuming an aspect of national interest, not only to travelers seeking pleasurable recreations, but to families in search of permanent homes, and business men of vision exploring for new industrial opportunity.

There are at least half a hundred thrilling trips and tours in our Southwest alone—all more or less on one of the several arterial highways to the Pacific Coast. The Indian Detour on the Santa Fé Railway and the Apache Trail on the Southern Pacific are amazingly exotic and colorful. In our May issue we deal at length with the Indian Detour around Santa Fé, and in a later issue with the Apache Trail in the region of the Roosevelt Dam.

Tourist Rest House, Puyé, on the Santa Fé, New Mexico. Indian Detour. Courtesy Santa Fé Railway

If you would discover the land of perpetual sunshine, visit the "Garden of Allah", in Arizona and Southern California—Winter Paradise of the Southwest.

Half-desert—half-oasis—interspersed with mountains, splashed with greenery and clad, like the shepherd, Joseph, in a coat of many colors—with great rainbow-tinted pyramids, obelisks and colonnades of rock thrusting huge fingers upward through desert sands—with gorgeous hues flaming in radiant skies—and with desert flowers and shrubs as brilliant as they are exotic.

Picturesque—with the Apache Trail and its rugged balustrades of rock, and bisected by that marvel of engineering, the Roosevelt Dam and adorned on the west by the Salton Sea, as inspiring scenic features.

Historic—the Cradle of Mankind in America—with the cliff-dwellings and monuments of the first inhabitants of the Western Hemisphere still defying the inroads of time—with old Spanish Missions, symbolizing the story of an equally interesting era—and Apache Indian lodges, recalling the romance and warfare of our frontier West.

And Cosmopolitan—with Mexicans, quaintly garbed,—Indians in bright colors—cowboys in chaps and spurs,—business men and society folk in golf attire, riding costume, bathing or hunting clothes,—and with desert types, nomads, American Bedouins, on the whole, a populace as heterogeneous as that of a street in Cairo.

No part of America has developed so rapidly as the "Garden of Allah" during the past few months. Several years have elapsed since irrigation systems for the quickening of desert soils were installed, but it is only recently that the beauty resulting from that quickening has reached its present perfection. Hence it is but recently that the greatest development plans have been worked out. Numerous multi-million-dollar hotels, with their concomitant golf courses, swimming pools and facilities for other outdoor sports, have just been completed.

Five principal cities and towns of the region have become popular winter resorts—Tucson, Chandler, Phoenix, Indio and Palm Springs. To these may be added El Paso, Texas, where quaint old Mexico and modern America meet—just across the Rio Grande from Juarez, typical of 15th Century Spain in the vivid dress and curious customs of its pleasure-loving people. Scores of guest ranches supplement the hotels and are the favored resorts of vacationists seeking absolute rest and quiet and those who prefer life in the saddle on the open range.

All the sports are there too—tennis, polo, hunting, fishing, motoring, horseback riding, desert picnicking—are enjoyed amid surroundings as alluring as they are unusual.

In the Desert Country, from an oil painting by the distinguished American artist, F. Tenney Johnson

The Desert Inn, Palm Springs, California, restful and refreshing. Courtesy Southern Pacific Railway

Fortunately, this new vacation-land may be seen or visited without sacrificing convenience or comfort. It is right on the way to California. The finest and fastest of trains serve travelers to California.

Northern Wonderlands—Norway and Sweden

The Land of the Midnight Sun has been a summer lure for half a century. Norway, Sweden and Denmark are a travel experience unlike any other on the European Continent. The Nordics are an hospitable people, eager to welcome American tourists. They are frequently visited by their own kin from Minnesota and Wisconsin, where the latter are the largest part of our northwestern citizenry. The Swede, Norwegian and Dane have done yeoman service in building the sturdy stature of the North Star State and the Dakotas. In the north European wonderlands, now toured in comfort and luxury, American travelers view scenery of unsurpassed grandeur on the arctic rim of organized civilization. Hammerfest, the most northern city in the world, on Kvalo Island, off the northwest coast of Norway, is a place where the sun does not set from May 13 to July 29. That is a busy ten-week period for people on the top o' the world. One would expect such a town to be ice-bound most of the year. But, owing to the warm Gulf Stream, Norway's harbors are always open.

Travel to these northern wonderlands has been more comfortably organized in recent years than ever before. Beautifully appointed ships, good food, entertainment aboard, strange and interesting sights ashore—all over a period of as many days as you can conveniently devote to a refreshing voyage through the Artic Circle, the Baltic Sea and into the waters of Western Russia.

(Continued on page 94)

A Group of Distinguished Rooms

Four Unusual Rooms from the Home of E. G. Biechler in Dayton, Ohio

The Schachne Studios Co., Decorators

The dining room furniture is carved walnut. The chairs are covered with Genoese velvet. The buffet is a reproduction of a fine old Italian piece, with tapestry above

In the living room the furniture shows interesting English and French designs covered with tapestry and velvet in a combination of blue, henna and green

Two Bedrooms of Luxurious Charm

Even the Details in Bedroom Fittings in the Biechler Home Have Rare Perfection

The walls of the powder room are green and ivory damask. The dressing table and mirror are French, and the draperies are champagne damask

The daughter's bedroom. The draperies are Toile de Jouy with glass curtains of orchid pink taffeta, the carpet is orchid and beds are putty and blue

Among the New Books

The Season's Literary Offerings—New Novels by Thornton Wilder, Isabel Paterson, Michael Gold and Others

By BURTON RASCOE

Thornton Wilder, the plot of whose new novel, "The Woman of Andros," is adapted from an old Latin play. Albert & Charles Boni, Publishers

Isabel Paterson, below, has fashioned a charming love tale of pagan times in "The Road of the Gods," published by Horace Liveright

"THE WOMAN OF ANDROS"

THORNTON WILDER has called his new novel *The Woman of Andros*. For his purposes he has adapted a plot from "The Andrian," a comedy by the Latin poet-playwright, Terence, who had adapted his play from the Greek of Menander. Terence's play in its day was good, conventional "theater", having to do with the struggle between love and filial duty on the part of a young Greek. Wilder's novel is a love idyll interspersed with considerable discourse on the tragic inexplicabilities.

In "The Andrian," Pamphilius, an Athenian youth has been betrothed by his father to Philumena, daughter of Chremes. Pamphilius however has fallen in love with, and promised marriage, to Glycerium, a girl who has been brought up in the home of an Andrian who educated her with his daughter Chrysis. Upon the death of the Andrian, Chrysis had moved with Glycerium to Athens and there they are, of course, "foreigners" whom a well-born Athenian youth could not marry. Glycerium gives birth to a child and Chremes, learning that Pamphilius is the father, refuses to let him have his daughter. The difficulty between father and son is solved in the last act when Crito tells Chremes that Glycerium is his own daughter whom he (Chremes) on a trip to Andros had intrusted to his brother Phania, now dead. Thus is paved the way for the carrying out of the original agreement between Chremes and Pamphilius' father but whereby not Philumena but her sister Glycerium marries Pamphilius.

In Wilder's novel the action takes place not in Athens but on the island of Brynos where Chrysis dwells with her young sister, Glycerium. Chrysis is a wise and learned courtesan who falls in love with Pamphilius who gives her the devotion of his mind but not of his heart, which is pledged to Glycerium. Meanwhile, as in the play, Pamphilius is under the filial obligation to marry one of his own people and Glycerium is not a Greek but an Andrian. With Chrysis Pamphilius discusses the problems of love, marriage and happiness and when he has fallen in love with Glycerium he and his father argue the matter at some length. The father relents when he learns that Glycerium is going to bear Pamphilius a child and agrees to their marriage but the happiness of the two is brief: Glycerium dies in childbirth. Having triumphed over the restrictions which convention put on the natural impulse of love, Pamphilius is left to wonder now at the restrictions that fate put upon the continuation of happiness once happiness is achieved.

In comparing the play and the novel we note a vast difference between the spirit of Terence and Wilder. Terence is concerned with characters which were already conventional in comedy in his time; Wilder is concerned with the same characters but he makes them far from conventional by giving each of them significance in a drama of tragic irony. Wilder meditates, through his characters, upon the mysteries of life and upon the frustrations of the spirit. We are all, he seems to say, condemned to suffer repeated defeats in our aspirations and we move toward our unknown goal blindly. But it had been Chrysis' message to Pamphilius that the movement toward that unknown goal is in itself the justification of life.

In Wilder there is a strong religious streak. It appeared rather prominently in the short plays he wrote while he was still a student in college. In *The Cabala* it appeared in a more sophisticated and aesthetic guise; in "The Bridge of San Luis Rey" it took the form of inquiry with a touch of mockery in the inquiry; and now in "The Woman of Andros" it is philosophical. And that religious streak is definitely Christian and specifically Roman Catholic. I should not be surprised if his next novel should be as exclusively concerned with the Church as Huysman's *L'Oblat*.

"The Woman of Andros" is a neater piece of workmanship even than "The Bridge of San Luis Rey" which was exquisitely patterned. The style of this latest novel, too, is the perfection of that grace toward which he strove in the first two. But the story is slighter than the stories of either of the former novels; and I find the philosophical implications of "The Woman of Andros" not so intellectually convincing as they are literarily pleasing. That is because I could not be argued into religious conversion any more than I could be argued into falling in love: both matters seem to me emotional processes.

"THE ROAD OF THE GODS."

For her new novel Isabel Paterson

(Continued on page 108)

H. L. Mencken, who has just written a comprehensive survey of religious beliefs—"Treatise on the Gods," published by Alfred Knopf, Inc.

Old English Furniture—Its History and Character

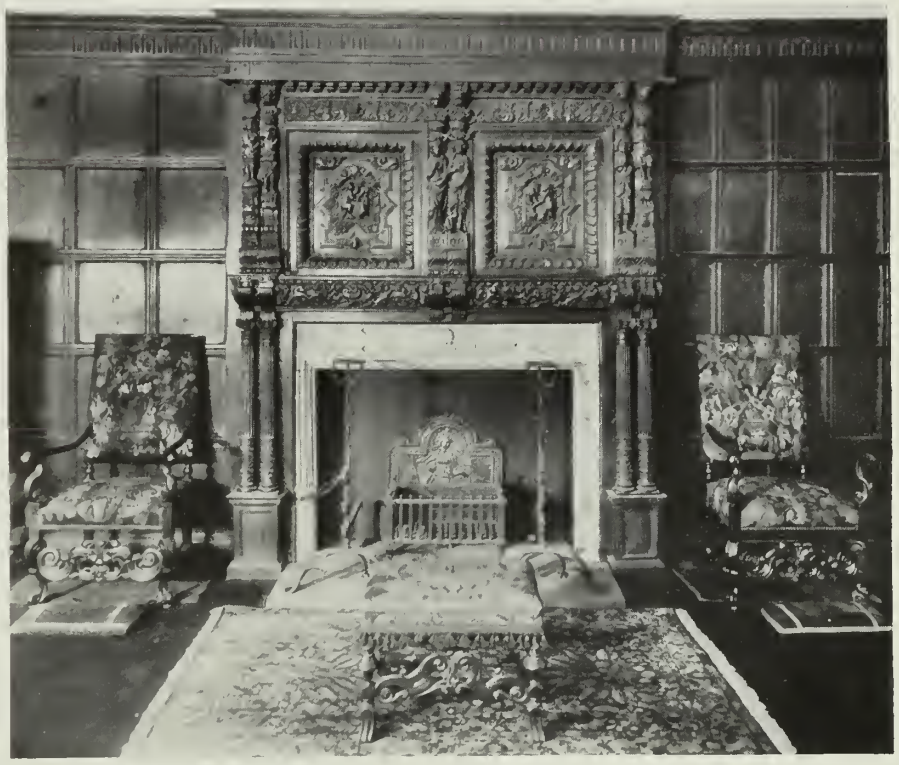
Jacobean Pieces, Although Less Ornate Than Those of the Elizabethan Period, Show Interesting Variety in Design and Decoration. Fifth of a Series of Articles

By R. GOODWIN-SMITH

ONE may safely label most of the old oak furniture one sees as "Jacobean." For Jacobean is a conveniently wide term that our systematic-minded connoisseurs indiscriminately apply to any English furniture after Elizabeth, up to James II. Thus:—

James I 1603, Charles I 1625, Commonwealth 1649, Charles II 1660, James II 1685, were all characterized as "Jacobean".

Now, the character of the ruling monarch and his court would always influence contemporary art. Indeed, James I, that extravagant and contemptible monarch, and Charles I, after him—with all the Stuarts' weakness for magnificent foreign fashions—are so vividly reflected in their own furniture that one might almost hope to catch the scent of the royal robes which once brushed such furniture by. And thus, always, furniture mirrors history. What carving, for instance, would one expect when James VI of Scotland ascended our throne as James I of England? Surely, the Thistle, cut in the flat low-relief of the period, and other Scottish emblems, particularly on the furniture of the patriotic North County craftsmen. Inigo Jones, the master designer, was presently to influence decoration prodigiously; especially when, later, he was appointed Surveyor of works to Charles I. Carytides, those grotesquely carved human figures so popular during the early Renaissance, then disappeared from fashionable furniture. A typical Jacobean feature with which one should familiarize oneself is the "guilloche;" this occurs again and again, in every conceivable variation.



Richly carved panels as used in this old oak room from Manstead, England, make an extremely interesting background for Jacobean furniture. Courtesy Westing, Evans & Egmore, Inc.

Jacobean table of simple design with the large bulbous legs which originated in Elizabethan days and carried over into the Jacobean period. Courtesy Westing, Evans & Egmore, Inc.

You will find early Jacobean furniture distinctly less ornate than the previous Elizabethan richness; less floral, perhaps, and decidedly more geometrical in decoration, with applied lozenges and split-turnings. The draw-table, and the rare chair, now steadily grow more common; such chairs being frequently inlaid with holly, cherry or bog-oak, and their backs carved with arches. While the dresser, and even the gate-leg table, appear and show themselves increasingly as time flies on. Notice the turned legs and rails of your old gate-leg table; the earlier ones are coarser, heavier. "Twist" turning, however, will hardly be earlier than Cromwell; indeed this is more notably a feature of the Restoration period. Now came the Revolution, and the Commonwealth, that brief age of sober restraint sandwiched in between two ages of extravagance. Those Cromwellians! Those sombre-frocked, beetle-browed saints, short-cropped as the mod-

(*Continued on page 112*)

In this living room Jacobean furniture is combined with English pieces belonging to earlier and later periods. By the courtesy of Frank Partridge, Inc.

At the right is a carved Jacobean table with folding top. Courtesy of Frank Partridge, Inc.

Frank P. Whiting, architect

Main elevation of the home of Mr. Harmon B. Vanderhoef at Greenwich, Conn. This dignified Colonial dwelling was altered from a century-old farmhouse of quasi-Victorian air on the Flagler estate

Imagination in Remodeling

Fine Example of Colonial Restoration in Greenwich Is a Proof that Remodeling Is a Very Valuable Phase of Architectural Art

By JANET HOWISON MARSH

THE remodeling of old houses has many compensations and, to the one who pins his faith on the verity of an early American relic, none is a source of greater joy and satisfaction than to see his prophecies fulfilled and his judgments verified. Harmon B. Vanderhoef's experience in transforming an old farmhouse on the Flagler estate, whose beauty had long been hidden under the artifices of a quasi-Victorian exterior, into the dignified Colonial dwelling that is now his home, is a case in point.

Few persons were able to visualize the charm that lay buried under the mass of unrelated detail. Even Colonial experts, wise in their own conceit, had passed it by. But, as a matter of fact, this lack of discernment was quite justifiable for the wide eaves of the factitious roof, the irrelevant corbels, the pleasing but wholly inapplicable porch rail and the smug roof dormer that vainly tried to claim affinity with a generation older than itself, were none of them on speaking terms, one with the other.

But Mr. Vanderhoef, with a hereditary "house" sense, inherited from his Dutch Colonial forbears, was not misled by its fantastic exterior and his faith in the inherent refinement of the old dwelling was later confirmed by Frank P. Whiting, architect of New York. The latter, after making a survey of existing conditions was enthusiastically of the opinion that the owners were entirely justified in making the alterations. As a result, the dignified dwelling is today taking its place in a community of substantial homes as a fine example of Colonial restoration.

Mr. Whiting's first efforts were in the line of ruthless destruction. He tore away the overhanging eaves, the ugly cornice, the distressing porch and the multitude of disassociated detail until only the bare shell remained. With this block plan as a basis, he then proceeded to whip the house into shape and give it a geometrical appearance. He added five feet at the end to increase the size of the living room, extending it under the roof of the new porch wing; and to allow a fifth window to be introduced in the upper storey to give it the proper symmetry.

To balance the design, another wing was added and the space thus gained thrown into the dining room. An interesting bit of camouflage was resorted to by placing the leaders at either end of the main elevation to more clearly define its Colonial character. Well proportioned dormers further emphasized the old time feeling.

As a final note of architectural interest, an inviting portico was built on, the contour of the roof repeating the arch of the graceful Colonial door, adorned with fan and side lights of leaded glass. Painted an old white, which by the way varies widely from the customary tone in use; with blue-green shutters to supply the familiar note of color, and the skillful distribution of conical cedars about the foundation, the composition is replete with Colonial charm.

Little structural change was made in the interior, other than the building of a new chimney in the living room, the old one being retained for furnace and kitchen flues, and the re-arrangement of the floor plan, a laundry and other conveniences.

A deal of fine woodwork of the sort that graced so many Colonial homes of refinement in the 18th Century was found intact and formed the basis for new work. In the wide, old-fashioned hall, running through the house from front to rear, is the original staircase with the neatly turned mahogany newel, slender balusters and small hand rail of the period. The surbase and ornamentation of the stair string are also old.

An air of elegance is given the hall by the gracious character of the doors with deep paneled reveals, a decorative detail made possible by the old braced construction in the front rooms of the old part. As this primitive treatment was of an earlier date than the woodwork and trim, it was concealed by double walls which allowed the architect the opportunity of bringing this inviting detail into the picture.

Gay Chinese paper in a sketchy design of foliage and birds of bright plumage on a yellow ground has the charm of old association. To give the walls an antique appearance they were toned down with two coats of shellac. Graceful Chippendale chairs, with the familiar interlacing splats and cabriole legs in the manner of the third quarter of the 18th Century, are pleasantly effective against the Chinese yellow background, a Kerman rug and Hamaden in camel's-hair.

(*Continued on page 122*)

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Poiret

designs this springtime chintz to turn your house into a modern garden

The beautiful magnolia blossom is the motif for this smart new print by Paul Poiret

IT is Schumacher's privilege to offer a rare collection of printed fabrics made exclusively for them by an artist of unusual renown, Poiret.

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Building and Equipping Your Home

A Wide Range of Roofing Materials Available in Interesting Textures and Pleasing Color Combinations

By MATLACK PRICE

Asbestos shingles make an enduring fireproof roof and have the advantage of being available in a wide range of colors. Courtesy Asbestos Shingle, Slate & Sheathing Co.

WHEN it comes to choosing a roof the material may not, necessarily, depend upon the wall material or the style of the house. You may have such a keen preference for a certain kind of roof that you will choose a type of house that will allow you to use that roof. In other words, the relationship of roof to house is so important that the house itself may be radically changed in favor of roofing material.

There are several broad divisions that may serve to clarify a brief discussion of some of the principal roofing materials, as, for instance, fireproof and non-fireproof. Or, more exactly, the division into wood shingle, composition shingle, tile and slate.

Although brick, stone and stucco houses may be topped with wood shingle roofs, the all-wood structure most often calls for this material. Fireproof roofing materials, it is true, are often enough seen on the frame house, but not consistently, even if the roof is the part of any house most likely to catch fire. If fire hazard is a matter of real concern, there are plenty of artificial shingles, compounded largely of asbestos, and light enough in weight to conform with light frame construction and side-walls sheathed with clap-boards or shingles.

Time was, of course, when shingles were split by hand, and it is only within comparatively recent times that wood shingles have been offered in extensive color ranges, thoroughly dip-stained before delivery. In these creosote stains, the factory job of dipping soon proved to be far more thorough and satisfactory than anything that could be done "on location," and it was not long before manufacturers of shingles were presenting complete ranges of really beautiful colors, so that attractive harmonies are now easily effected in both roofs and side-walls of the house entirely of wood construction.

Slate in a rich combination of dark colors contributes much to the interest of this half-timber and stucco house, the home of Sidney H. Sonn, Harrison, New York. Julius Gregory, architect. Courtesy Rising & Nelson Slate Co.

Nature, left to herself, gives walls and roofs of shingle a weathered color of silver gray, but this color changes, becoming yearly darker and darker, until it is nearly black. One advantage of dip-stained shingles is not only the obvious one of achieving any desired color immediately, but also the advantage of permanence in the shingle itself as well as in the color. Not that wood shingles *au naturel* are not still used. They are, and with a constant demand for the hand split kind, those large rugged-looking wood shingles that produce such authentic quaintness in the cottage type of house, and in certain kinds of Colonial adaptations.

Wood shingles are in no danger of being out-moded by other types of roofing—they will always serve well and faithfully, and treated with creosote stains they will also serve colorfully a large proportion of all the roofs there are.

A question often asked has to do with wood shingles, and this question is about the legitimacy of roofs in "thatched" effects, in which the shingles are bent over curved eaves. The answer is that when the purpose is frankly for decorative effect, and when everything else about the house is in character with the English cottage type, a thatched effect is legitimate from a purely decorative point of view, and with due recognition of the fact that actual thatch is a thing in itself, and that the shingle imitation is no more than a general approximation of the true thatch profile.

The popularity of hand-split shingles is simply a part of the general swing back to authenticity in building materials as they were used in older, sturdier days of building, before machine and mill finishes robbed many materials of their most interesting characteristics. The hand-split shingle is used more often for side-walls than for roofs, and is used for roofs where a rough and rugged effect is wanted. Cedar continues as the leading wood for shingles, and cypress is also quite widely used. So essentially is this old form of roofing material a part of home building that competition of a variety of attractive fireproof roofings cannot diminish the popularity of wood shingles. For certain types of houses they remain the most appropriate of all roofing materials.

Among inexpensive roofings there are many shingles made on a fabric base, and these are widely used on an economy basis rather than on their comparative merits of appearance. From the architect's point of view, the fabric shingle roof tends to lack texture as a whole. It lies too flat. An essential of any roof should be an effective emphasis of its units, as brought out by the thick butts of shingles, slates or tiles. When a shingle is made synthetically, that is, compounded of asbestos and other materials, the architect, without being too exacting, de-

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mands that it be so designed that it will lie up in roofs that have not only color but texture.

This requirement has been admirably met by a number of composite shingles, in which color, texture and form have been combined to provide a roofing material virtually ideal. Lighter in weight than tile or slate, asbestos composition shingles do not require extra-heavy roof framing. Not only this, but this type of shingle, with all its beautiful variety of color, can be laid over old roofs without altering or disturbing the original structure. The whole pageantry of autumn colors—reds, dull oranges, russet browns—is included in the color ranges, with old blues and purples to introduce here and there as interesting accents. Some ranges include pearl gray, red, buff and black.

Most of the asbestos shingles are of the same composition throughout, while asphalt shingles are made, in the lighter grades, on a tough fabric base; both types, in all their varieties, are so styled in attractive color ranges as to be definitely a contribution to the esthetic side of building. There are several makes of these shingles which have now been in service over periods of time long enough to prove their wearing qualities as well as their lasting beauty in blended harmonies of color.

Roofing tiles have at last come into their own and been warmly approved by the most exacting architects. For many years, this roofing material was technically in no need of criticism, while esthetically it made the unfortunate mistake of kilning every unit with an identical color and texture. The result was that a roof laid up in tile might, so far as appearances went, have been made of stamped metal and painted red or green. These were the two colors, and the green was of a harsh and violent hue. It was impossible to lay a roof with the charming accidents of color, not to speak of the age-old weathering of the tile roofs that have for ages captivated every visitor to European countries. Architects who were not held down to costs, and who visioned a house with a tile roof, went to the vast trouble and expense of buying old tile roofs in Europe, packing each tile carefully and shipping them to the house, where a deplorably great percentage arrived broken. When it was desired to create an authentic Mediterranean architecture in Coral Gables, Florida, wholesale quantities of antique tiles were brought from Cuba, and even from Spain, in order to achieve the charming old color variations of old Spanish buildings. And it was the same with the old flat shingle-tiles used in England. Only the genuine antique tiles could be used. Now the English type, exactly like the irregular, hand-made product of Elizabethan days, is reproduced in this country, and tile-roofed houses in any type of English architecture can be made authentic. Even the centuries of weathering have been reproduced, and so skilfully that it is very difficult to distinguish one of these new shingle-tile roofs from an old roof brought over with great trouble and expense from England.

A roof of stained shingles is most appropriate for the Colonial type of house. The Maryland home of Charles H. Reuwer, architect. Courtesy Weatherbest Stained Shingle Co., Inc.

It is the same with the Spanish or Mediterranean type of tile, sometimes called the Roman tile. The whole effect of a Mediterranean house, whether it derives from Spain or Italy, depends upon the subtle variations in the range of mellow colors found in the roof tiles. There has never been any real reason why roof tiles should not have been baked in variations of color—but it has only been recently that manufacturers have realized the architectural opportunity, as well as the necessity of doing so.

The roof of slate is one of the oldest and, from its nature, one of the most satisfying of all roofs. It is a natural product, formed by hand, and its beautiful range of color it owes also to nature. From the earliest times men have roofed their homes with slate, wherever it was available, and slate roofs laid hundreds of years ago are still in place.

For all that it has so long been, historically, a perfect roofing material, slate as we now see it used on country houses was neglected, or differently stated, it was misused. During the 1880's builders had the idea that the thing to do with slate was to split it as thin as its structure would possibly allow, to cut its edges perfectly true and grade it for absolute uniformity of color. If there were dull reds, purples, greens or blues, these were set aside to use in absurd patterns for "fancy roofs." You have seen them on the grander houses of that period on roofs bristling with lightning rods and filagree iron cresting, the patterns generally based on monotonous hexagons and the rest of the roof about as interesting as oilcloth.

Slate as an effectively rugged material, dowered by nature with an incomparable range of beautiful color, came in with the

(*Continued on page 124*)

Above—A charming house in Beverly Hills, California, showing the effectiveness of pressure stained shingles. Paul R. Williams, architect. Courtesy Creo-Dipt Co., Inc.

The rough texture of mellow-hued shingle tiles gives the effect of antique English tile roofs. A house on the campus of Avon College, at Avon, Conn. Theodate Pope, architect. By courtesy of the Ludowici Celadon Co.

★

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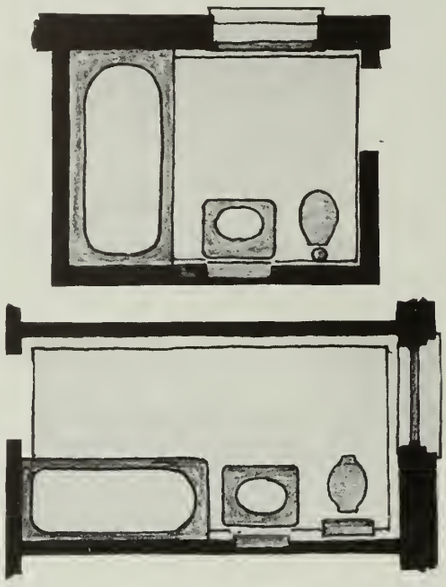
Much of the Comfort of Your Home Depends Upon the Wise Selection of Plumbing Fixtures and the Layout of Pipes

By H. VANDERVOORT WALSH, Assistant Professor of Architecture, Columbia University

TO most individuals the plumbing pipes, installed inside of the walls of the house, are a mystery, but the fixtures that stand visible in the bathroom seem to be simple enough to understand. Yet what is invisible and mysterious in plumbing is of more importance to its success than the shape, color or arrangement of the bath tub, lavatory and water closet. Most home owners, when they are invited by the architect to go with him to the showrooms of the fixture manufacturers and select the design and color of the ones to go into their new home feel quite confident of their ability to make a choice. Yet their knowledge is very superficial, and their choice is influenced by form, color and price, more than by a technical appreciation of the operation of the fixture. A salesman for a great plumbing fixture company told me recently that, although he had been trained technically to be a sanitary engineer, he found that his knowledge of the correct mechanical operation of plumbing equipment was almost wasted. "What I needed," he said, "was a course in interior decoration, and a knowledge of the principles of color harmonies." He complained that the architects were leaving it up to the salesmen of plumbing fixtures to meet their clients, talk over the bathroom arrangement, discuss the color scheme, the kind of wall and floor decoration, the shape of fixtures, and even the color of toilet paper to use to match the tile.

Another salesman showed me a type of water closet which had been specially designed to conform to recommendations of the best authorities on hygienic matters. However, even though this model was scientifically correct and very practical, it would not sell. Its odd shape was against it. It was not actually of ugly design—but just different.



Two economical bathroom layouts which require the minimum length of pipe and give the maximum space in front of all fixtures

I asked him whether the demand for colored bathroom fixtures was not the result of the alluring advertisements of the manufacturers of plumbing fixtures, and had not the public been made conscious of the possibilities of decoration of the one room in the house that had been severely practical and sanitary in its former atmosphere of pure white. He denied it, saying, "Once before, the manufacturers had tried to make colored fixtures popular but with no success. Now the public wants them, and the advertising is only appealing to a taste already awakened, and merely fanning the embers of desire into flame."

As commendable as is this desire for beauty in those devices that administer to our toilet, we should not lose sight of the mechanical operation of them. There is still much room for improving the hidden parts of the plumbing system—those parts that are so complicated to the average home owner. In most houses we are still installing drainage systems that are out of date when compared to the systems recommended by the best, impartial authorities. Obsolete plumbing laws in large cities and small towns and the tenacity of traditional ideas are responsible. Many of our local plumbing ordinances came into existence in the latter part of the 19th Century and have not been changed much to meet with present acknowledged standards based on research. Plumbers, labor unions, pipe manufacturers and politicians have had no selfish reasons to spur them on to change the old laws that call for more pipes, more joints and more labor than would be required under up-to-date laws.

A movement to improve these conditions was started in 1921 when President Hoover, then Secretary of the Department of Commerce, appointed a sub-committee of the Building Code Committee to study the existing plumbing laws. The findings of this committee were published in 1923 and again revised in 1928, under the title of "Recommended Minimum Requirements for Plumbing."

Says this report, "Because of the irregularities and incongruities in plumbing codes, the committee has not attempted to formulate minimum plumbing requirements by any method of selection or by any averaging process based on existing codes. Instead the committee has studied the entire problem anew and has based its conclusions for buildings on legal principles and the applications of modern science, but has kept in mind existing conditions in order that suggested changes may not be great enough to cause serious inconveniences."

A report of this kind is not something to inflame the imagination of the public. Yet, if it were incorporated in the laws of all our towns and cities, the home owners, as a whole, would be saved many millions of dollars and at the same time have better plumbing in their houses, which would last longer and require less repair work.

Few people realize how much the cost and quality of the plumbing which goes into their home depends upon local ordinances. Even when a first class architect prepares the plans and specifications, he writes in the contract with the plumber the following sentence, "All work shall be done in accordance with all local ordinances and rules." When the average house is built, the quality of its plumbing is passed upon by some local inspector who may or may not be competent or above influence. He is supposed to see that the system is installed in accordance with the

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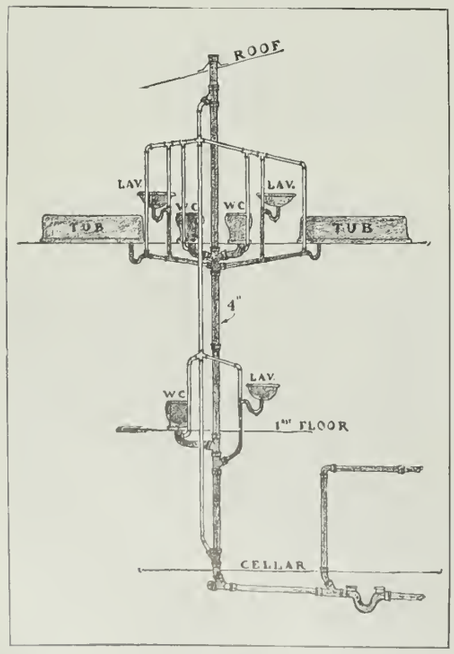
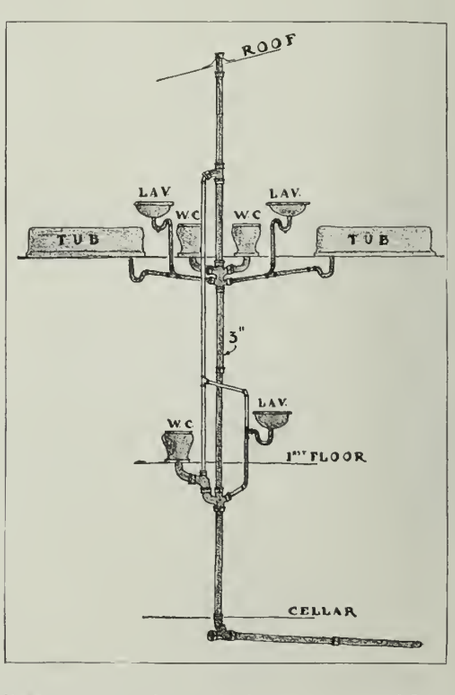


Drainage system for two bathrooms on second floor and lavatory on first floor. This is as required by many city plumbing codes. Notice how complex the pipes are, by comparison with other drawing on this page, showing a better layout of pipes



Drainage system for two bathrooms on second floor and lavatory on first floor. Notice how simple when compared to other drawing. This is laid out according to recommendations of Bureau of Standards. Less pipe, fewer joints, cheaper to keep in repair

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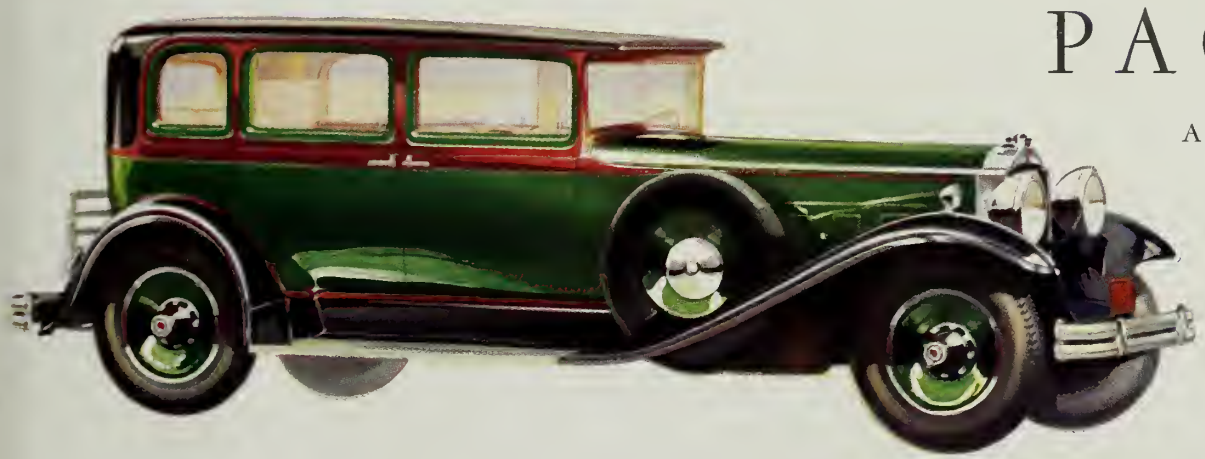

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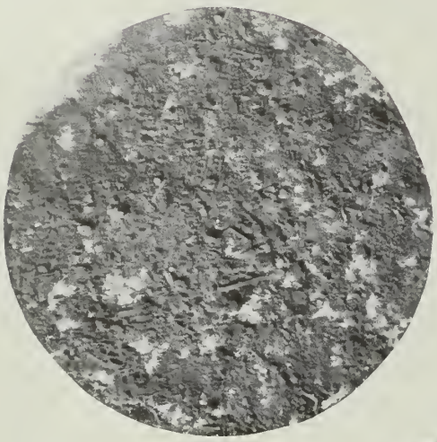
Building the Soil for Your Garden

How to Get the Right Food and Drink for Your Plants

By HUGH FINDLAY
Landscape Architect, Columbia University



A fine garden loam well incorporated with humus will always insure an attractive and lasting garden and lawn. Note the fibrous vegetable matter, which helps to hold moisture, furnishes plant food, and in decomposing gives into the air CO_2

"God breathed the breath of life into the soil
And it smiled back at its Creator in the form of a flower."

THE soil builders have been at work for millions of years and they have created the material out of which all life comes and to which all life must return. This sacred thing we call the soil at the very beginning was "born of the stars, formed of star dust, and nourished by the sunlight." It has gone through a severe metamorphosis in this long period of time which no one can accurately measure, and it is not yet complete for the earth surface is forever changing.

Many people look upon the soil as a cold, lifeless, inert, neverchanging material which they commonly term as "dirt". Dirt is a harsh name to give this beautiful substance out of which the rose is born and from which all art and history comes, and to which all objects of art and historic things eventually return. The whole mass called the earth has been slowly molded into form and "its original potential energy has run down to comparative stability. Thus it has become possible for the earth, as a wonderful mother, to preserve and nourish the delicate things that were first life, and transmit, undiminished and in manifold forms, the vital sparks that are the glory of the organic world."

The earth's crust which may, in some places, be twenty miles deep is worked upon by agencies which wear off the crowns of the uplands and carry the fine particles down the hills to enrich the meadows. In fact every little creature of the earth, or that runs over the earth's surface, helps to pulverize the rock materials and make soil. The decay of plants, of insects, and of animals, all help in this task.

Rocks are slowly ground by weathering —the action of air, heat, frost, ice, rain, snow, and the pressure caused by man and the atmosphere. Sand for example, is almost entirely particles of rocks ranging from very fine to coarse gravel. Peat and muck soil on the other hand, are almost entirely decayed plants. It is frequently advisable to combine different types of soil before one is successful in establishing a good garden loam.

The soil becomes a vital factor in life when one considers the different agencies that work upon it. There is no greater agency than the sunshine. We do not fully comprehend the nature of the sunshine, but it is easy to realize how vital it is to plant life and the soil when it is absent. We know there is a sort of motion which comes from the sun, traveling through interplanetary space at the rate of 186,000 miles in a second of time, and when it reaches the earth's surface, it is transformed into various forms of energy. Most of the work of the world directly or indirectly is carried on by the action of the sun. It raises the temperature of the soil and hastens growth. The ether waves which pass through the limitless ether ocean, carry with them the heat from the fiery surface of the sun and we can hardly comprehend the fact that more than 400 million millions of them arrive at each leaf every second having come across 93 millions of miles in about eight minutes of time. It is under such hurried strokes as these that carbon, oxygen, hydrogen, nitrogen, phosphorus, and other materials are changed to build up the framework and life of the plant.

A clay soil is usually a cool, moist soil. It not only requires pulverizing before planting, but it also needs considerable humus in the form of well decayed stable manure and frequently sand to lighten it. This soil was a very fine dust before it was magnified and photographed

Water also is at work slowly leveling the earth. It freezes in the crevices of rocks and as it expands, grinds off particles. It becomes mixed with various chemicals and makes plant food available. Water helps to cool the soil and according to G. H. Darwin, water is responsible to some degree for slowing down the rate of rotation of the earth upon its axis until our day was changed from one perhaps not longer than three hours, to its present twenty-four. For every pound of dry matter the plant must take into its life from 200 to 300 pounds of water.

The atmosphere about us is also building soil. The heavy pressure upon all objects at or near sea level is about 15 pounds to the square inch of surface, and this would make the surface soil sustain a load amounting to 289 tons per square rod or 46,200 tons of air per acre.

We may be able practically to annihilate space with our automobiles, telephones, radio systems, and airplanes, but there are no short cuts in the preparation of a good garden loam. In the preparation of soils for gardening, one has not only to consider the requirements of the crops as to their adaptability to acid reacting soils, or alkâ-

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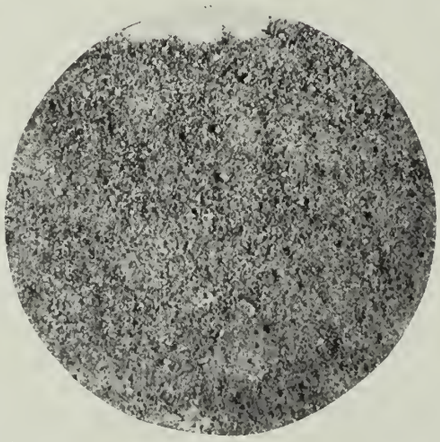

Sand is one of the most difficult soils out of which to build a garden. It not only dries out quickly but lacks the necessary food for plant growth. Note the lack of vegetable matter. This soil ranges in texture from a very fine sand to coarse gravel

Muck soil is very valuable when applied in large quantities on a very sandy or dry soil. It not only contains considerable plant food but it holds the moisture. Almost wholly composed of decayed vegetable matter

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cent—which is what his rent and draughting expenses don't eat up."

"Architecture, theoretically considered a Fine Art—is still treated by most people as a business. Perhaps that is natural. It is a complicated mixture today. That reminds me of the farmer who asked a summer boarder, who was watching him putter around in the ooze along the shore, whether clam digging was fishing or agriculture?

"And there are certain conditions and certain customs that make it a very pertinent question as to whether architecture is Art or business. And that means that there is little chance for quality and beauty. When Business comes in at the door, Art is apt to fly out the window.

"Conventions are made for the man who tries to buy art as he buys coal. They furnish an excellent formula for giving him a ready made quality in his house as against the 'custom made' article that can only be produced with hard study. That is the only thing I know of that puts quality into a design—and that gives also what some people call originality, though I doubt if they know what originality means. We talk a little loosely about it, perhaps, and we mix the word up with 'idiosyncratic.' That is a terrible word to use—but so is the quality it stands for. Idiosyncratic means something we do just for the sake of being different. And, to my mind, that never brings charm or quality to a design."

Fine wrought iron gate, charming entrance to the delightful tea garden on the Higgins estate

"What do you mean by originality, then?" I asked.

"Well, it may sound curious to you but to me it means a kind of self-effacement on the part of the designer. A very impersonal and humble approach to the problem. Originality is really the logical and natural reaction to conditions as they exist in any one case. An 'original' solution, if it is to be a really good one, must have a vital connection with the roots of the problem. This is clearly indicated from the derivation of 'original' from the Latin word, meaning 'root.' That is to say, the true answer to a problem must be derived logically from its own premises and conditions. To be original, therefore, does not mean that one should try to create something out of his own head. We are not creators, you see."

"I am always amused at the expression 'creative artist'," I remarked. "What is an artist if he is not 'creative?' This to-do over the creative artist is like making an out-cry over a four-legged dog."

"Yet the artist, after all," said Mr. Atterbury, "is only a 'creator' by brevet. He is really a discoverer and an interpreter who has the art of expression. He must express the conditions of the problem—not only as concerns these questions of personality and social values alone, but specifically in terms of architecture. These are, of course, the planning of the house with regard to its functions and needs of convenience and comfort—which, I suppose, the architects who preceded me in this series have carefully explained—but it also refers to building materials."

Entrance court and wrought iron grille gate in the apartment of Mrs. Frederick C. Tanner

"Your handling of building materials has always been known for its care and artistic quality," I suggested.

"I think that you can't lay too much stress on building materials. They are the palette with which an architect paints. The architects of twenty years ago did not give enough thought to building materials. But now we are just beginning to paint, whereas formerly we only modeled. This means that we are dealing with another very important element in the "personal equation." And that is why I say that the owner must play an important part in the design of a home that is to have quality, charm and personality.

"It is pretty much like walking around the room on a cold day and then getting a spark with your finger from a gas fixture. Try it a second time and you can't get the spark—unless you rub your feet again on the carpet. This proves that the spark doesn't come from yourself. There must be a carpet to rub your feet on or you do not get the spark."

"Do you mean that in the designing of a house you have to use the owner for that purpose?" I asked, horrified.

"I had almost forgotten," answered Mr. Atterbury, "that old saying that 'architects should be seen and not heard'."

Entrance hall to the residence of Aldus C. Higgins, Esq., with interesting use of brick and timber construction for the walls

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The pair of 18th Century Jade Figures are mounted as candlesticks.

The 18th Century spinach green Jade Bowl is delicately carved in low relief.

A small pair of CHIPPENDALE (1752-1760) Arm Chairs are exquisitely carved, have delicate lines, and are covered with 17th Century Venetian Damask.

16 EAST 56th STREET—NEW YORK

(Continued from page 77)

On the northernmost shore of Europe nature has a grim, often a fearful aspect, especially on the sheer faces of her rock mountains, those austere walls of Norwegian fjords—busy little arms of the sea that sinuously creep far inland to provide a fishing village shelter and an outlet for its fishing fleets to the cold depths which the hardy Norseman nets for the catch that, when sold in European markets, sustains his simple happy life. American anglers might take their salmon rods along.

It is a truly wonderful panorama one views along the rugged coasts of Greenland, Iceland, Spitzbergen, and especially Norway. Jonas Lie, the Norwegian-American painter, a member of our editorial board, was among the first of modern artists to limn for us the grave beauty of his own native land. Later, another American artist, Wm. H. Singer, Jr., was so fascinated by the weird aspect of Norwegian scenery that he made that country his principal abiding place. His Norwegian landscapes and those of Jonas Lie are the pride of the Scandinavian countries.

The American cruises to these northlands leave New York late in June. After only five days' sail the coast of Greenland is sighted, then viewed all the way from the mission station of Frederiksdal to Cape Farewell. Greenland, the romantic historian assures us, was "the first spot in the Western World where European civilization was introduced in the tenth century by Eric the Red." So Greenland was an old bewhiskered country long before America was discovered to complicate life and disturb Greenland's simple ways of living.

After leaving the shore of Greenland, the cruise proceeds to Iceland, which, if you have never explored it before, will give you a thrilling surprise and fill your eyes with wonders you did not expect to see. There are spouting geysers, hot springs, boiling mud cauldrons, burning sulphur beds, volcanoes, a great desert, magnificent glaciers, weird ice grottoes and one of the world's largest waterfalls. In the midst of all this "a classic literature and an enlightened social order has been developed and contributed to the world." Iceland's ancient sagas recall the Homeric age, and the strangely melodious music of Iceland reflects the "sombre grandeur of the island." Iceland's capital, a town with a name with which you can crack nuts —Reykjavik (pronounced, as I recall it, Rih-ya-vik), has a hoary history that dates back to A.D. 874. A statue of the famous sculptor, Thorwaldson, adorns a square in that city.

You will first see the midnight sun on the way from Iceland to lonely Spitzbergen, chiefly noted as a point of departure for North Pole expeditions. At Magdalen Bay great glaciers come into view, of which the "Seven Icebergs" are an impressive feature. Here are also birds and flowers to gladden the glacial coast with life. Petrels, living in colonies in the rugged cliffs, fly out to meet the ship. Geese, snipe and eider ducks provide food and a livelihood for the few inhabitants. Polar willows, only two inches high, are found in the interior, but bright green mosses and large yellow poppies adorn the coast. "Famine bread", a lichen that has sometimes saved an arctic explorer from starvation, covers the Spitzbergen rocks.

Cross Bay, the next stop, is rich in the flora and the fauna of the region. After leaving King's Bay, from where Byrd and Amundsen took off in their Polar flights, you sail southward across the Arctic Sea, passing Bear Island, literally smothered with birds, to that rugged promontory, the North Cape, in front of it all ice and water, behind it ice and champagne! Be sure to climb to the top of the beetling Cape and view the midnight sun in its most gorgeous setting. Thence on to Hammerfest, heretofore mentioned. And then to many interesting Norwegian coast cities, among them, Lyngseidet. The Lapps of Lyngseidet, Mongolian nomads of restless disposition, are an interesting study in their Norwegian camp life.

Trondhjem, once the capital of Norway, dates its founding from the year 997. We seem to have been but of yesterday, beside this proud, old Norwegian city, with a cathedral that has seen almost a thousand years of spiritual service. Oslo, Norway's capital; Bergen; Stockholm, the capital of Sweden; Gothenberg, Copenhagen; then across the Baltic Sea to Danzig, Königsberg, Reval and Leningrad—from there to Moscow and thence through Central Europe in time for its great music festivals; the Passion Play at Oberammergau, its sports and spas, and home toward the end of August.

A summer devoted to such an ideal voyage in the northern lanes of European travel refreshes body, mind and soul; hangs a set of new memories on the walls of the mind, and enriches life with the color and glow of an enthusiastic adventure. It can all be accomplished in the most leisurely manner, over a course of 9250 miles, in less than forty-five days from port to port, at a cost of $800 and up.

Fishing village of Marok, in Geirangerfjord, Norway. Norwegian Fjords, busy arms of the Sea, reach far inland to many hidden hamlets. Courtesy Norwegian Railways

European Events this Summer

This is a big year in Europe—one of the most eventful since the World War. A schedule of its major events in sport, music, art, the drama, literature, festivals, carnivals, athletics and industry would occupy all the space of this department. For instance, there are great world social and industrial expositions at Antwerp, Belgium; Barcelona and Sevilla in Spain; and at Trondhjem, Norway; a millennial celebration of the founding of the Parliament in Iceland, June 26-28; a great exhibition of Arts, Crafts and Industry at Stockholm from May to September; a trade fair at Leipzig and an international Hygiene Exposition at Dresden, Germany; the world-renowned Wagnerian Music Festival at Bayreuth from July 22 to August 21; a Mozart-Wagner Operatic Festival at Munich from July 23 to August 31; a Music and Dramatic Festival at Salzburg; Shakesperean plays at Stratford-on-Avon from April to September; outdoor Shakesperean plays at Heidelberg throughout the summer; the decennial Passion Play at Oberammergau from May 11 to September 28; the Eucharistic Congress at Carthage, Africa; the 400th Anniversary of the Lutheran Confession at Augsburg, Germany; many events of interest in Paris and throughout France and London and England, Scotland and Ireland; tennis championships at Adelboden, Switzerland and the Festival Plays at Berlin from May 25 to June 16. Besides these outstanding events throughout Europe and the British Isles, there are many more of special interest to American travelers while abroad. European travel bureaus, transportation lines and hotels provide all current event information.

(Continued on page 114)

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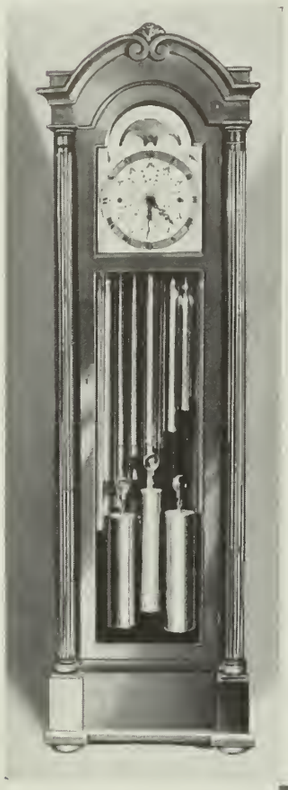

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William and Mary Walnut Furniture

(Continued from page 55)

The latter are obtained either from drawings prepared with the permission of public museums or from original examples loaned by prominent collectors. And here, in passing, it is worth while remarking that the modern cabinet-maker owes much to our private collectors in procuring examples from which he may make old-style furniture for modern homes. Also it naturally adds considerably to the interest in a table, a set of chairs, a low-boy or some other piece of walnut when the original was made in America and possibly belonged to some prominent family connected with the early history of this country.

High-back carved chairs of the type referred to are especially appropriate at the end of a room or in a hall when one is placed at either end of a William and Mary walnut table. This brings us to what we are entitled to describe as the beauty of this furniture. The shapes are attractive but we do not always fully realize the beauty of the surfaces; even less do we comprehend the patient skill necessary to obtain it.

Many large tables copied from the William and Mary designs have tops which present veritable pictures. Not the pictures painted by the brush of an artist but those imprinted in the wood itself, by Nature. In this method of producing furniture, decorative both superficially and in form, we have the introduction of veneers. This applying of thin sheets of wood to what is known as a core was first brought to perfection in England and in America after walnut furniture had superseded oak. Nor at any other time nor with any other wood have more finely figured surfaces been achieved.

Actually there were three principal types of walnut veneer and these remain in use to the present time: burl which is the massed indefinable markings like tousled wool dotted with black and dark brown spots; crotch that has the arched loopings of black and varying shades of brown; and the often mystifying "oyster" which is a series of concentric rings alternating black and lighter shades.

Obviously in view of the progress of modern machinery these veneers are "sliced," as it is called, with less difficulty than in the days when they had to be produced by hand. But the effects from the point of view of color tones are the same. Even if we humans do change our methods of producing some particular piece of wood, Nature never changes hers and a burl, a crotch or a slice cut diagonally across a small branch to obtain an "oyster" will have the same markings whether laboriously sawn with a hand saw or cut with the speed of a modern machine. Apropos which, a visit to a modern veneer cutting plant is an event and an education. We recently spent two days in one and our enlightenment is the greater therefor.

By many it is supposed that a piece of furniture that is veneered cannot be worth owning. Yet, in point of fact, the larger number of the important pieces of the walnut period were invariably veneered. And the veneer was applied to oak or to pine (or deal as it is called in England), few parts other than chair frames, legs and stretchers being of solid walnut. This probably explains the popular impression that a piece of veneered furniture must necessarily be poorly constructed, the contention being that a good workman would use the same wood throughout. But it must be remembered that walnut has always been a comparatively rare wood and consequently much more expensive than oak or pine; it would not be feasible therefore for a cabinet-maker to use walnut for what is called the carcase and then cover it with sheets of the same wood.

This identical method is employed at the present time when decorative veneers are applied to some particular surfaces. A high-boy or chest-on-stand copied from one made in America, perhaps during Revolutionary times, will be of solid walnut with the exception of the drawer fronts. These demand a certain decoration to be achieved by large "oysters" inset in burl with cross-banded borders, the cross-banding generally being a lighter shade of wood inset in narrow bands around the edge of the drawer front. To place this splendid veneer on solid walnut would admittedly be a waste of rare material; consequently the cabinet-maker of today follows the dictates of the man who made the original piece over two centuries ago and constructs his drawer fronts of oak or other less expensive wood to which he glues the veneer.

It is the splendid surfaces of walnut furniture whether old or made in our time which are of such value in the decorative scheme of a modern room. A small low-boy—the dressing table of other days—serves as a writing table in a living room, its many trumpet or inverted cup shaped legs serving to introduce those graceful curves so essential for a pleasing interior. In another part of the room it is possible to use one of the long narrow side-tables supported on spiral legs, the spiral being interrupted by a turned bobbin half-way and the stretcher taking the shaped flat form typical of William and Mary furniture.

It would be possible to dilate almost indefinitely upon the attractions offered by this the first style of what is generally spoken of as decorative furniture. In fact, it was more than that, it was also the first type of comfortable furniture and perpetuates the revolt of the people against grandeur among the aristocracy and discomfort among the masses. Does it not suggest inviting comfort to see one of the deep upholstered arm chairs which first appeared in the late 17th Century and which are being reproduced again now? Or the double chair back settees or the long deep seats which drawn in front of a log fire on a winter's evening cause us to forget the cold without?

Neither must we overlook the colorful value of these seats. Many of the original models are covered with needlework that is a joy to behold and this, too, the modern chair-maker employs to complete his work. Perhaps the needlework on the modern seats was not the work of some aristocratic fingers; and even if it was produced on a present-day machine, the colorings leave nothing to be desired nor is the design lacking any of the romance (except that conferred by age) of the piece from which it was copied. This aspect though not entering into the craft of the cabinet-maker, is one more tribute to our own time. Only recently we saw one of the long seats

(Continued on page 98)

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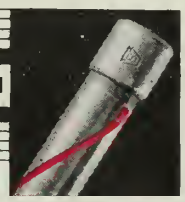

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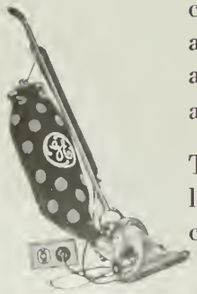

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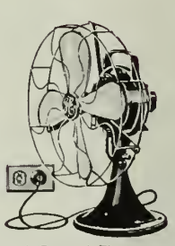

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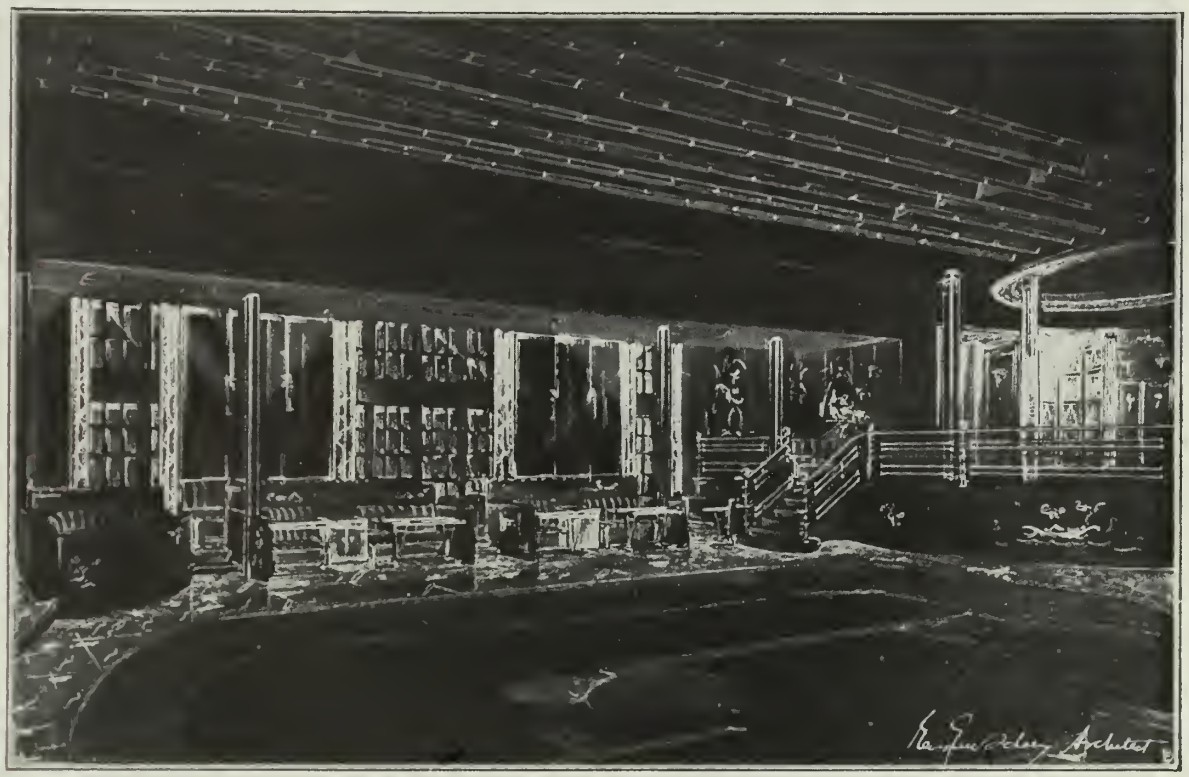

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Tudor England in a Buffalo Home

(Continued from page 58)

Floor plan of the home of Mrs. G. M. G. Forman in Buffalo, with a sketch of the surrounding garden and landscape. Of particular interest is the arrangement of the most important rooms so that they overlook the lovely garden at the back of the house

William and Mary Walnut Furniture

(Continued from page 96)

covered in needlework. And we have to confess that it was necessary to look closely more than once to be sure that it was not a piece made in the time of William the Dutchman. The ground color was so carefully chosen as to give the effect of age.

Color we all desire to introduce to our rooms and when it can be accomplished through the medium of the furniture itself it is surely preferable. There is no doubt but that this accounts for the never ceasing popularity of walnut; not only do the veneered surfaces allow for a certain subtle ornamentation, there is also the color value obtained from the varying shades of brown peculiar to this wood. In addition, when needlework covering is used on the larger seats, it is possible to achieve attractive results from using the browns of the wood as a background and a framing for the more brilliant tones of the woven pattern.

One branch of modern walnut furniture in the style of William and Mary is the outcome of adaptations. This could not be otherwise because certain articles of furniture which appeared later and are in everyday use now, were unknown in the time of William and Mary. In consequence, the designer has borrowed from other styles. For example the top of some table that belongs to the Georgian period may be raised on trumpet, scroll or inverted cup legs with the flat stretcher associated with the William and Mary times. For this and similar adaptations he might be accused of "plagiarising" and he would doubtless admit the indictment. He would also explain that our homes demand certain pieces and that if these were unknown to the Dutch of the 17th Century then it is necessary to combine their knowledge with that of later men.

Such furniture, however, offers no suggestion of innovations and if it is not quite true to the period at least the details are true to those from which they were severely borrowed. To quote one rather clever example of this modern adaptiveness we will mention a sofa table we saw recently. The top was probably inspired by one in Sheraton's Drawing Book as, for that matter, were the stretcher and floor rests of the trestle ends; but the two supporting legs at either end were of the inverted cup style and the shaped top and the drawer fronts were veneered with especially fine burl walnut.

That the decorative value we have mentioned as deriving from curved contours is present with furniture of this type is particularly noticeable in the double-domed cabinets with round top arched panel doors, the robust scroll supports found with many tables, the less definite cabriole with a claw and ball or a hind foot, the lighter double scroll legs with a turned section above and similar features. These are all repeated by the modern cabinet-maker and the finish of his surface is invariably of that softness which enhances the beauty of walnut, deservedly termed Queen of Woods.

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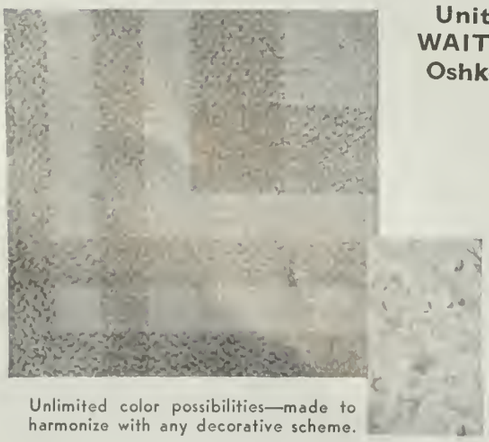

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Broadway to Date

(Continued from page 60)

times she reminds me of Duse—certain poses of the face and body. Her beauty is exotic, *macabresque,* serpentine. Her voice runs the whole gamut. Her movements are subtle, and her hands, like those of Duse, are capable of speech. She is an actress made for antique tragedy—for Medea, Antigone, Clytemnestra, and for modern cerebral-sensuous parts (why has she never done Ibsen's Hedda, or Lady Macbeth, or Strindberg's Laura?). No matter the play, Katharine Cornell is unforgettable. She exudes the beauty of borderland psychic states.

All the more tearful, then, to see her in such a terrible compound of all the old melodramatic claptrap and tripe that have ever been used in murder plays since grandma used to weep over the *Fireside Companion.* This dish was cooked by Margaret Barnes and the old Broadway warhorse, Edward Sheldon. It's about an American woman who has led a "life" and who is now going to marry a rich English socialist. Her inheritance is quite "rotten." Her habits are no better. She breaks with a South American lover (a warm baby, as they say), and of course he turns up and threatens her with exposure unless she comes back to him. She goes back to his arms (her mother's blood), then gives him strychnine. She is tried and acquitted because a rich old sentimental ga-ga from Los Angeles has sworn that she spent the night with him. When the curtain goes down she is alone—deserted by the shocked English socialist, her married and perjuring Los Angeloonian admirer, and her father. She can either go into the movies or become a night-club hostess. The play is heavy, slow, and even the dialogue is pure lobscouse.

"REBOUND."

As at the Empire the only thing that will interest you will be the personality of Katharine Cornell, so at the Plymouth I will urge you to go only to partake of the odd personality of Hope Williams, that boyish young woman who leaped out of the Junior League into the Big League of Stars. To me, Miss Williams is far more than merely a clever wisecracker. There is depth to her cynicism. She masks drama, bitterness and disillusion behind her trivial and often brainless mockeries. Her swaying, shuffling, boyish walk, her pugnaciously drooping neck and head, the contained monotone of her voice stem from character. The tear quivers behind her smart epigram. She is an ironic heart. Her satire is always a hard-boiled tear. Hope Williams is an artist—and recalls to me always the mingled pathos and buffoonery of Charlie Chaplin.

The play, "Rebound," in which she is seen, and which was made for her by Donald Ogden Stewart—who looks so much like the trade-mark of Tilyou's Steeplechase Park—is of no more importance than last week's radio programme. It is the usual sex mix-up of two couples, a chronicle of amateurish near-infidelities in New York and Paris, with the kiss-and-make-up movie ending. There is neither wit nor brains in this play, and if it weren't for Hope Williams, who plays the part of a young mis-married woman who has a protuberant ego, there would be no excuse for the thing at all. Donald Ogden Stewart himself was on the stage.

"THE WOMEN HAVE THEIR WAY."

This play by the Quintero brothers, put on by the Civic Repertory, is more Spanish marmalade which holds here and there a good, fat persimmon. A combination such as this—of sweetness and gentle satire—in the hands of the now highly seasoned company down on Fourteenth Street must register a success. "The Women Have Their Way" will unquestionably become one of the Civic's repertoire plays.

Laid in a small Andalusian village, the theme is the well-worn one of the gossips of the town (and "gossip" always means sex-whisperings in small towns) forcing into an engagement a young man from Madrid who is in the town on business and Juanita La Rosa. They hardly know one another, but the matchmakers know the almighty magic of the whisper—and another man is led to the altar-halter. There are many chuckles while the operation is going on.

A curtain-raiser by Alfred Sutro, "The Open Door," of no great pith, preceded the Quintero play. In the Sutro play I have only to remark that Miss Le Gallienne's curious and intellectual beauty never was seen to greater advantage, and she did some most effective and quiet acting as the wife of a man hopelessly in love with his best friend. To me Eva Le Gallienne's strength is cerebral. When she deserts that she is simply not doing herself or her followers justice. The rest of the company was perfectly cast in the various parts of the Quintero comedy, especially Leonie Roberts as the village ringleader among the gossips.

"THE BOUNDARY LINE."

Men are also revolting (rebellious)—on the stage. Woman, having "achieved her freedom," and the added unhappiness which goes with freedom, man, according to Mr. Dana Burnet (who has gone Ibsen after all these years!), is now trying to get out of the marriage corral into the Open Road, where there are no mortgages, philistines, property rights and tea-hounds called wives.

So it is, anyhow, with Allan Fenway, a writer who has grown to be a prosperous country gentleman after writing the dollar-a-word rubbish that the public demands and sinking higher and higher in the estimation of a commonplace, unimaginative wife who is carrying on an affair with a village Babbittarian lawyer. Allan is against fences, actual and figurative. Mrs. Fenway is for fences—she even has one put around their property, which leads to some effective melodrama and gun-play with a neighbor. Allan at last goes back to be what he calls a Bum (were not Socrates and Villon sublime bums?)—and the curtain descends on Mrs. Fenway and her Babbitt lover possessors of all they survey.

The theme of "The Boundary Line" is the Ibsenish "I want my own soul!" Daddy Whiskers started something when he wrote "A Doll's House!" Mr. Burnet has worked out the symbolism clumsily and vaguely, although it is, in the main, a good drama as dramatic fare goes. Otto Kruger was too realistic for the allegory. Winifred Lenihan, as a New York newspaper woman, and Katherine Alexander as the wife divided honors and dishonors. John T. Doyle,

(Continued on page 102)

This dining room group was designed and built by these Studios for Nicholas M. Schenk, Esq., President, Loew's Inc., for his residence at Great Neck, Long Island.

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Broadway to Date

(Continued from page 100)

always a fine actor, did the heavy work as the farmer who tried to tear down the fence and died of anger (the result of a clod getting between two soul-bullets).

"MANY A SLIP."

The obstetrical comedy, "It's a Wise Child," made such a hit that some one was bound to second the motion. And it has been seconded by a laughable, well-sustained, mock-merry play called "Many a Slip," by Edith Fitzgerald and Robert Riskin. These two playwrights are new to me, but their first venture shows a keen knowledge of stagecraft, a deft touch in dialogue and a thoroughly seasoned box-office instinct.

The characters are full of life and there is not a dull spot in the three acts. Sylvia Sydney was a good Patsy and Maude Eburne did a marvellously funny bit as Smitty, the housekeeper. Douglass Montgomery as the Snared Male was a little heavy.

"JUNE MOON."

The combined efforts of Ring Lardner (a kind of American Daumier of the pen), George F. Kaufman, Sam H. Harris and a meticulously perfect cast have produced a comic satire in "June Moon" whose chief merits are the whipping dialogue of Ring Lardner and a certain delightful delicacy of touch in the creation of the illiterates, morons and stuffed "geniuses" from Tin-Pan Alley, of which Mr. Lardner does not hesitate slyly to affirm that George Gershwin and Irving Berlin are chief. American "music" gets a drastic drubbing in this play, and you'll smile and chortle—and wince, maybe, if you have descended to the moronic depths of Vallée, Gershwin and Berlin.

Superbly portrayed: the tired wife of a "lyric writer" (Jean Dixon); an aspiring song-sap from Schenectady (Norman Foster) whose incredible boyishness and virginal innocence are delightful; a Jewish song-fellow (Harry Rosenthal), and a dear thing of a child who wanders between a dentist's office and Tin-Pan Alley (Linda Watkins). A sharp and crackling job quite worth looking at.

"IT'S A GRAND LIFE."

"It's a Grand Life" is a grand play for Mrs. Fiske. In a white wig, a wife of a banker and gay boy, mother of a daughter who is not only lost but who is quite loose and of a son who wants to marry a high-kicker, Minnie Maddern who was, whisks, snaps, chortles, epigrams and *pince-nezs* her way through three acts of a play by Hatcher Hughes and Alan Williams, and altogether has one hell of a good time—all the while she seems to be saying to her audience, "Never mind the play, my dear friends; but don't you think that every year in every way I'm getting Fiskier and friskier and Fiskier?" And although I can never understand one-eighth of what she says—she talks so fast and seems so far ahead of the last act—I never feel dull or bored while she is on the stage, such is the electrically charged personality behind that mask of a face, all intelligence and epigrammatically needle-pointed.

"OUT OF A BLUE SKY."

The season creaks, rumbles and tumbles along. Plays are jointed, crocheted, piled, swept together, and I will soon be joining the ranks of the Woe! Woe! boys in the matter of Real Drama.

"Out of a Blue Sky," adapted by the versatile Leslie Howard from a German play, resorts to the old mechanism of putting a play within a play, drafting the actors from the audience and enacting, à la "Pagliacci," Pirandello, Clayton Hamilton and others, a domestic comedy which "we" think is only acting but which is real stuff.

If this had been the first play of its kind, it would be sensational. But it is all so old, so unimportant, so unimaginative, so labored that had it not been for Reginald Owen, one of the actors drafted from the "audience" and his humorous acting as an amateur stage husband—well, there would have been no reason for not doing a georgejeannathan. Katherine Wilson looked taking in the part of a wife who has an "affair" right before the "audience".

"EVERYTHING'S JAKE."

Don Marquis has gone back in his latest play, "Everything's Jake," to his first love and his one big success on the stage, the Old Soak motive. This time he has given us a rather naïve comedy of a Long Island bootlegger who goes with his family to Paris, gets mixed up with a vamp (who tears up a check in the end because she pities the fact that he is broke!), and so and so. The humor of the play lies in the boulevard scene in which three old soaks from America try to order drinks and get sixty brandies instead of six. Most of the cast was good, with Thurston Hall and Alice Coe as the Countess of Billhorn carrying off first honors.

"RITZY."

The sumptuous Miriam Hopkins and the quaint and admirable Ernest Truex are in this play by Viva Tattersall and Sidney Toler ("Cool Kelley" in "It's a Wise Child") called "Ritzy." It's about how the Smiths woke up one morning and found they were heir to $200,000 (which of course, you quite well know, will turn out to be pure fake before the last curtain). It is quite amusing in spots if you have an unsophisticated and juvenile mind. If you haven't, you will enjoy the humor of Mr. Truex and the certain kind of beauty of Miss Hopkins.

"THE INFINITE SHOEBLACK."

"The Infinite Shoeblack," is a title shredded out of Thomas Carlyle's remark in "Sartor Resartus" that man is a failure because he is so great—that it is the infinite in him that spoils the finite, and even a shoeblack has more in him than a stomach.

Norman MacOwan has built around this a play that tackles the theme—and expounds it very clumsily—that when a man who is an idealistic prig and an insufferable goody-goody, tries to "lift up" the soul of a woman who wants to bite off life in great chunks, he is going to fail, for life is greater than any theory about it. The central male character in this play is incredibly ludicrous, although maybe the author did not intend him to be so. He is, among other things, a Scotchman who gives up a fortune.

The pagan lady, who will not be uplifted—but who makes the Jackass believe she is "saved" when she dies because she loves him and the baby—is played by Helen Menken, who portrays it without color or fire. She looks more like a Christian ghost than a daughter of the god Dionysus

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China Decorated with Pictures

(Continued from page 65)

ing the splendid colorings and the same romantic scenes both on individual objects intended for ornaments and also on complete services.

Whether the scenic panels are of the hand painted or of the printed type, the same methods are used today as those known nearly two centuries ago. Actually there are three principal methods of producing the hunting and landscape scenes. The more important articles were and still are painted freehand by highly trained artists; with others the outline of the design is printed and then filled in by colored enamels and the entire view and the various figures may be printed in different monotones. Also it is of interest to recall that many of the original copper plates, engraved by men in the potteries in the late Georgian period, have survived and are furnishing the printed designs on china made today.

Mention of printed china possibly makes it worth while to enlarge slightly upon the much-heard-of but little-understood process. From such records as exist it was first used about 1757, credit more often being given to R. Hancock who was responsible for many of the early views and figure subjects. The design was first engraved on a copper plate and an imprint taken from this plate on thin paper. This print on paper was transferred to the body of the china hence the term "transfer-printing". The color chosen was mixed with oil which was kept quite warm and applied to the copper plate. In this way the color ran into the tiny lines cut into the surface of the metal so that when the paper was pressed on the plate the pattern clung to the paper but did not dry too quickly; when the paper was applied to the china body and the back rubbed the oil color was transferred to the white biscuit and the

Minton vase from an original Sèvres example decorated with landscape panel by artists of an English pottery. Courtesy Meakin & Ridgway, Inc.

paper could be washed off with water.

Another method was known as bat printing, the design being taken off on glue or gelatine, the purpose being to allow the transfer to follow a curved contour. This form of transfer may be distinguished from the other because scenic panels produced by the bat printing almost invariably have a more or less distinctly stippled background. And this often adds much to the finished effect of the decorative panel.

It has been remarkable that so many of the old designs first brought to this country by the clipper ships sailing out of New England ports, should have reappeared in homes which are today reproducing the in-

Right—An early Leeds jug painted with the figure of a race horse. Courtesy Arthur Ackerman & Son

teriors of our ancestors. More than one single piece of earthenware decorated with some printed view in red or blue, as well as an equal number of important vases, have been acquired by the American representatives of such firms as Spode's, Minton's, Wedgwood, Worcester and others and sent to the factories in England.

These men have seen the few surviving pieces of some once large service perhaps in a New England or Pennsylvania farmhouse or maybe in the house of some Southern plantation; but immediately they have recognised their importance as patterns for those interiors which are today modeled on the self-same rooms where those lonely pieces of old china were found. Then the present owners of those potteries have searched among the cobwebbed storehouses and in many cases discovered not only the copper-plates from which the original scenes were printed but have also found the molds from which their ancestors made the actual pieces comprising the set taken to the then British North American colonies long before the days of trans-Atlantic liners.

To enlarge upon the suggestion that scenic china may be obtained in keeping with any interior. The French and English potters of our time make little or no attempt to depart from the traditions upon which their forefathers founded the craft and this applies equally to the decorators. Consequently if the beautiful vases painted with scenic panels of the more elaborate type suitable for a drawing room, lack the associations of age they lack none of the splendid artistry that makes them so perfect a medium for introducing color to a finely carved marble mantel or to a Chippendale side table.

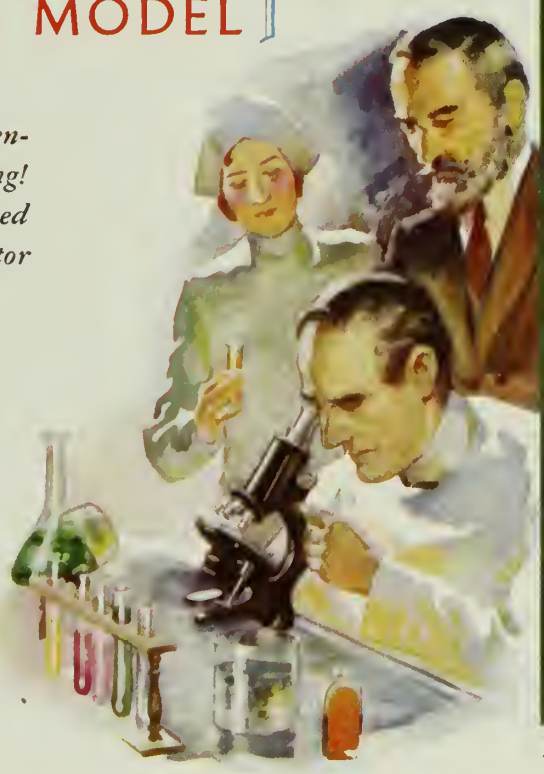
For a living room or for a hall there are the many various shapes of vases and bowls decorated with rural scenes in all the brilliance of Nature's own colorings; or it may be a marine view with sailing ships and a distant harbor in the background made beautiful by blue skies and fleecy clouds and the darker tones of the rolling sea.

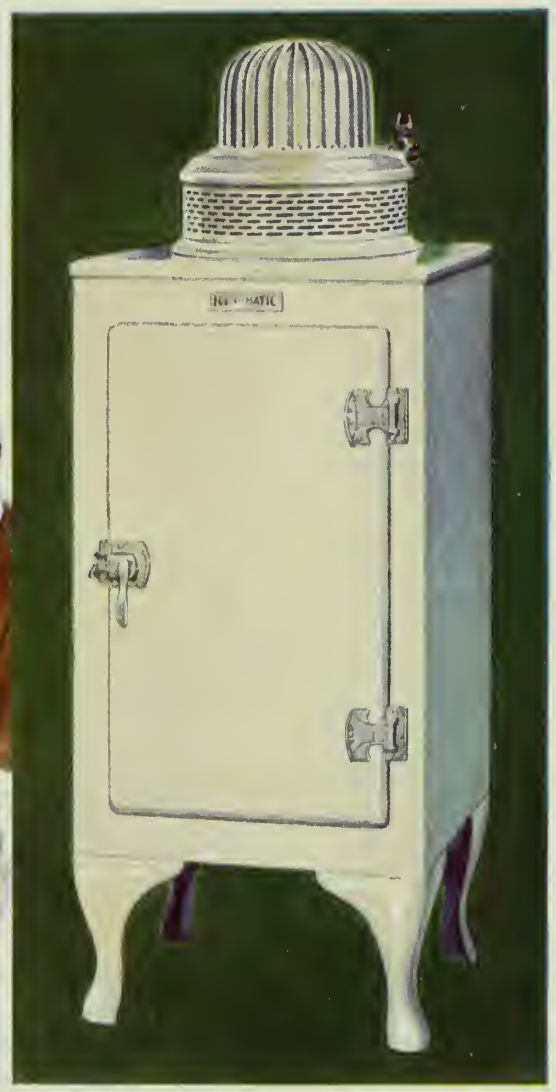
(Continued on page 115)

Now···*one* advanced type new electric refrigerator brings you *all* advantages

WILLIAMS ICE-O-MATIC

[CAPITOL MODEL]





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Williams Ice-O-Matic is different from any other electric refrigerator. You can have this unit on top of its good-looking cabinet, as illustrated; in the lower compressor compartment or in the basement. This new Capitol model is ideal for small homes and apartments; larger models are proportionately low-priced.

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WILLIAMS ICE-O-MATIC NEW CAPITOL MODEL

Convenient Payments **$175** *and up at the factory*

Ice-O-Matic Features—*Capitol Model*

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15. Built Williams way for lifetime service

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QUITE frankly, this Crane bathroom is suggested for out-of-the-ordinary homes, where price is not the first consideration. Nevertheless, if you are planning simply a five room cottage, do not turn away with regret. Taste, beauty, truly modern comfort are never matters of money alone. There are Crane materials and Crane interior decoration ideas in all price ranges. A revised edition of the popular book, *Homes of Comfort,* written especially for the small house planner, is just now ready. Its 96 pages outlines all new plumbing possibilities and shows a wide choice of fixtures and accessories, with list prices. It may be worth many dollars to you; it is yours for the asking. About arrangement, decoration, and installation, consult your architect and a responsible plumbing contractor.

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AMERICAN WALNUT

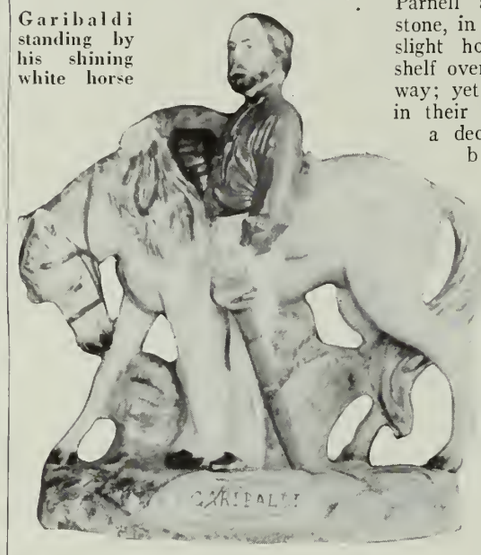
Clay People Long Famous

Collected in Little Streets and Old Towns of England

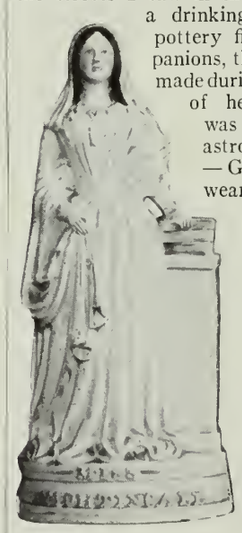
By LADY GREGORY

I HAD long kept a resolution not to become a collector of any special objects. I had sometimes seen in some little shop window in a poor part of London a china figure of saint or hero and had been tempted to buy, but on such occasions I had given my purchase to enlarge a friend's collection.

It happened that one day coming home from a journey I had to spend some hours waiting for a train in a little town. (Much of my collection I gathered during stray hours in unexpected places.) Wandering through the streets I saw in the window of a drinking house two pottery figures, companions, that had been made during the "union of hearts" which was soon so disastrously broken—Gladstone wearing a shamrock-dotted waist-coat—Parnell waving a green flag on which was painted the Union Jack. I could not but buy these records of a broken alliance, believing that they would go to enrich the collection of one of my friends. But in my despite, as it were, they stayed here with me and one by one other figures were added to them, some by gift, some bought for a few shillings, until now I might hold a history class with all of them as my school books. They have quite overflowed the ledges and chimney-piece of the breakfast room where the first two were placed and the ranks still increase. The twelve illustrations shown in this article are of well-known figures in English and European history and are particularly interesting as truly characteristic of the people they represent. Of course the colors, clear and primitive, add much to the quaint charm of these most naïve porcelains.



Garibaldi standing by his shining white horse



The figure of Florence Nightingale has been moulded with an unusual dignity and beauty

Being of poorer workmanship than that which has come into use of later years, I placed these two combatants, Parnell and Gladstone, in a place of slight honor on a shelf over the doorway; yet these two in their dispute of a decade or so brought about a change in law and custom, more weighty than the measure of religious freedom won by O'Connell. Their duel was in parliamentary tactics. The skill and experience on Gladstone's side, the single intention and deadly earnest on Parnell's, kept the battle at white heat.

The attitude and garb of Napoleon are quite unmistakably heroic

In my dignified ancestral dining room I have put a group in china, the portraits of two prize-fighters in the very act of hitting one another, ungloved, on the jaw. A writing pasted on the back describes it as "The famous fight of Tom Sayers and Jack Heenan as fought at Farmboro, April 17th, 1860" (Lord Palmerston being among the spectators). Here in this dining room beside my prize-fighting pair, are two small pieces looking like salt-cellars, Wedgwood, each bearing the head of that dominant Viceroy of India and of Ireland, the Marquis Wellesley.

Another finely moulded figure has the name of Washington at its base. I always suspected this might be the wrong name, for I wondered that the face which is shown us in paintings as stern and commanding could be in the potter's clay so complacent and un-

(Cont. on page 117)

Gladstone stands his ground, opposite his ancient enemy, Parnell

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No dirt or dust can reach your clothing in a Plymetl Vault . . . its steel walls are absolutely air tight. Cleaning bills are greatly reduced for families who have these modern personal storage vaults in their homes or apartments. The vault bars out all alkaline dust, carbon monoxide and the sulphuric particles of coal soot . . . even a trace of which soon ages, rots and fades delicate fabrics. "What a blissful feeling to hang a dress away in the Plymetl Vault" writes one of many satisfied owners . . . "and to know that the next time I take it out it will be just as clean and fresh as the day I placed it there."

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Salubra
REG. U. S. PAT. OFF.
WON'T FADE WILL WASH

Among the New Books

(Continued from page 80)

has also chosen to go back to pagan times for the framework of her story and her characters. Her novel is called "The Road of the Gods" and it is the story of Greda and Hoath among the Druids of the forests of Thuringia at about the time of Octavius Caesar. In the last chapter of the book the Roman legions penetrate the forest and conquer these People of the Holy Wood. There is, to me, at once a more convincing realism and a more charming romanticizing in Mrs. Paterson's novel than in Mr. Wilder's. In fact I liked "The Road of the Gods" better than "The Woman of Andros," even if Mrs. Paterson's style is not so caressing and insinuating as Mr. Wilder's. It seems to me that her book has more substance.

This I say in spite of the fact a great deal of "The Road of the Gods" seems too conventionalized as to plot and characterization. The Greek who is a wandering fighter and trader and who goes about among the people of the Holy Wood carrying news of Roman imperial affairs by chance to Alethea is conventionalized as is also Alethea who, as a daughter of a Syrian courtesan in Alexandria, had been devoted at the age of twelve to the temple of Astarte and after various fortunes had found herself an outcaste among these uncivilized people in cold forests of the North.

Michael Gold's new book, "Jews Without Money," is an autobiography of the author's life in the crowded Ghetto. Published by Horace Liveright

But the romance of Greda and Hoath is quite as charming as the romance of Pamphilius and Glycerium and much more revelatory of the caprices of the human heart in a passionate love affair. Greda is Alethea's granddaughter and Hoath is the son of the High Priest of the Druidic mysteries. The children grow up together and in time Hoath makes his suit of Greda who marries him. Alethea, who seeks revenge upon the High Priest for having cast her off after a love affair years before, permits Greda to marry on condition that she learn from Hoath the Secret of Eternal Youth. As a priest Hoath is taught the ritual of the secret in the sacred meetings in the penetralia of the cave where no women are permitted to go.

Greda has a realistic feminine mind and does not believe in the gods or in any of the hokus-pokus of the priests by which the women are kept subject to the will and whims of the men. So she has no qualms about extracting the secret from Hoath. Before they are married she made him vow with her an equal pledge. "He might swear by the Gods or not, as he pleased; whether he kept his word or not, she would keep hers. While he was true she would be true. If he took another woman, she would go with another man."

Thereafter she devoted herself to Hoath because she loved him and yet relentlessly pursued the secret for her mother's sake, not for her own. In a moment of complete intimacy he imparts the secret to her, even though he knows that she can make use of the secret whereas he will grow old and the punishment of the gods will be that she who has kept young will then cease to love him. But she recalls to him that they have made an equal vow and tells him she does not want anything that he cannot have; that she will not make use of the secret if he cannot.

But she tells the secret to her mother who attempts to make use of it; and this brings on a series of calamities wherein coincidence and duplicity have the effect of fulfilling the prophesies and of working out the punishments attributed to the will of the gods.

Tribal customs and religious rites are depicted in this story with a great detail as a concomitant of the narrative. What Mrs. Paterson is more deeply concerned with than with the customs and rites themselves is the eternal conflict between man and woman. It is a conflict, as she conceives it, which arises out of the difference in the function of man and the function of woman in the process of life. Nature has placed women at a disadvantage biologically so grave in its restriction upon complete independence of self that women eternally resent it and especially do the spirited ones among them resent the ease by which this biological disadvantage is made use of by men in their own self-interest. Her thesis, in effect, is that women are essentially irreligious, since the mysteries are mostly the mumbo-jumbo of men designed to hold the whip hand over women. Ironically however, man is fated to create gods or the equivalent of gods to continue in the belief in the importance of his living.

To the High Priest "honor and worship of the Gods was more to him than life—it *was* his life. For it was his own honor, and honor is the most incalculable of human inventions. It resides in the opinion of others—as if a man should convince himself that he exists only in his shadow, which depends upon the sun for its existence, or upon the desperate artifice of a light that any wind may blow upon."

In Mrs. Paterson's thesis, this con-

(Continued on page 110)

DECORATORS AND FURNISHERS

the

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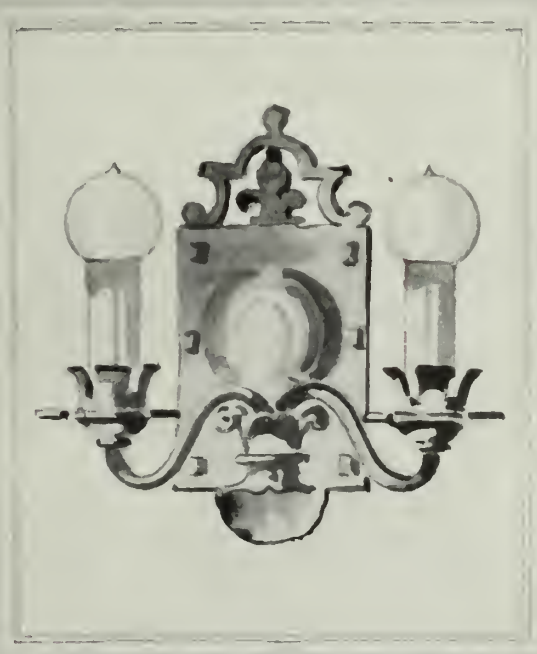

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Among the New Books

(Continued from page 108)

cession to religiosity is made: women are religious instinctively and with fervor in the cult of Mariolatry or in the cult of Venus—that is to say when the object of worship is an image of what each woman is or what she may aspire to become and which contributes to the feeling of dignity and self-hood of woman. The Church showed self-protective wisdom when it allowed Mary unofficially to be a coefficient of the Trinity—and, after all the women had logic on their side, for Mary was the Mother of God.

In the long romantic idyll of the development and fruition of the love of Greda and Hoath, Mrs. Paterson's wit and vivacity and comic sense of things are shown to their greatest advantages. Greda is a resourceful little minx and infinitely wise and diabolically clever; and Hoath is a guileless and rather dumb lad, fumbling, like Daphnis in the tale by Longus, sweetly and awkwardly in his experience of love. In many ways, indeed, their romance reminds me of "Daphnis and Chloë" save in that Mrs. Paterson has so scrupulously avoided reference to the sensual core of their passion that she has, to that extent, robbed it of some of its reality. Their relationship is almost too brotherly-sisterly. It is as if Longus had never allowed Lycenaeium to teach Daphnis how to achieve manhood and as a consequence the love of Daphnis and Chloë had continued always as a vague dissatisfaction.

But so entertaining and provocative is this novel, so replete with sagacious observations upon human affairs, and so ingenious a method of religious examination is it that not to find some points to quibble about would leave me open to a charge of indiscriminate enthusiasm. Well, at least I shall allow myself to say: I enjoyed "The Woman of Andros" a great deal and I enjoyed "The Road of the Gods" even more. They are both novels that in theme and treatment run counter to the trend in fiction during the past several years, the trend toward a bare and brutal effort to depict reality.

"JEWS WITHOUT MONEY."

Michael Gold's "Jews Without Money" is autobiographical fiction in this prevailing genre and yet it, too, impressed me immensely. Gold is both brutal and sentimental: or perhaps he is brutal because he is sentimental. He also has a fine and sensitive intelligence that is stirred to violent revolt against the conditions of life in which he was forced to grow up.

As a boy he lived in the crowded streets of the Ghetto, amid poverty and vice and filth. There he knew in a vague way how the tattered prostitutes earned their living and, with the unfeeling prankishness of boys learned to taunt them with jeers, until one of them came to his mother crying and his mother gave him a beating. Aside from the long tribute to his mother—she moves in and out of the series of East Side character sketches, autobiographical reminiscenses, and somewhat melodramatic episodes from beginning to end—the book has no unity or form. Mr. Gold's mother, however, is magnificently delineated. She is a friend of those in trouble, using her magnificent peasant strength in constantly helping others and at the same time guarding, feeding, disciplining her children and keeping her home together. Herman Gold, her husband, is a buffeted, ineffectual man who was engaged at various times in the most diverse schemes and means of making a living—a small manufacturer at one time and a banana peddler finally. Yet in all the adversities she experienced, Momma Gold never lost her courage or her spirit of pity, friendliness and helpfulness toward her neighbors. She was able to meet any emergency with resourcefulness and fortitude. When her husband was injured by a fall from a painter's scaffold she did not hesitate to find and take any work at once which would provide the family with an income,—and the first job was scullion work in a cafeteria kitchen.

Michael Gold is an interesting and gifted person. He writes with clarity, force and intensity. He should beware of a tendency to fall into the cheap brutal bravado of Jim Tully who has occasional moments of writing with genuine feeling but many moments of writing what seems meretricious stuff, melodramatic and unreal. "Jews Without Money" is illustrated with excellent woodcuts by Howard Simon.

"TREATISE ON THE GODS."

H. L. Mencken's two special hobbies are theology and medicine. They have been so for years. His profession has been journalism and he has made a brilliant success at it in the departments of criticism, editing, reporting and writing editorial comment upon politico-economic subjects. Another of his hobbies is philology and he has produced a ponderous tome on the subject of the American language—a work of scholarship which is, at the same time, an entertaining and even an amusing book.

But the interests which hitherto he has pursued toward no utilitarian ends, are theology and medicine. I daresay he knows more about them than he knows about literature and the arts and politics out of which he has made his living. Certain I am that he knows more theology than many bishops and archbishops, even in the circumscribed field of their own particular faith; for he has taken on in argument some of the most learned theologians and he has licked them by sheer knowledge of the minutiae in the development of dogma.

And he knows so much about medicine,—pathology, biology, psychiatry and nostrums (the first money he ever earned as a magazine writer was from an article written when he was a lad, on the care and feeding of infants)—that sometimes his vast knowledge of the subject so gets the best of him that when he is writing an ephemeral editorial he breaks out into the hideous polysyllables of the medical jargon and renders half the editorial completely unintelligible to anyone who hasn't a medical dictionary at hand.

His book on religion has finally appeared under the title, "Treatise on the Gods". It is one of the most engrossing and, at the same time, one of the most scholarly histories of the rise and development of religious belief and practice that I have ever read and I have been reading theological books these twenty years—for theology has also been one of my hobbies and I once partook of

(Continued on page 124)

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Jacobean Furniture

(Continued from page 81)

ern girl; those earnest-minded killjoys. Yet, heaven knows, those pessimistic Puritans had justification, according to their gloomy lights. One must rather blame the preceding extravagance for being so pronounced as to set up this violent recoil in the pendulum of public moods.

The Cromwellians discouraged all art. Foreign craftsmen shrugged their shoulders, and left England to stew in her own sombre and holy juice. Happiness and song were sinful; decoration was sinful, and thoroughly discouraged—and that is exactly what the Commonwealth furniture looks like. Again it reflects history. Plain, crude utility expresses the Cromwellians' furniture. "Severity is next to godliness" was seemingly their maxim.

But the very violence of this revolutionary upheaval, this recoil, marks it strongly in one's mind, making one forget that it was short. Short because it was violent; extreme violence does not endure. This, of course, is not to say that the Puritan influence was not lasting and far-reaching. I insist upon the period's brevity because it does follow that relatively little furniture could be made in the time. Therefore, collectors, beware of the superabundance of Commonwealth furniture in dealers' shops. For there is undoubtedly a demand for Cromwellian furniture. And, indeed, personally, I always find some thing unpretentious and fine about the downright simplicity, the honest severity, of those Commonwealth leather-seated chairs, which would make me sooner have a set of these for my room than of any other oak chairs. They are light; they are comfortable; and exquisite reproductions are on the market.

I have likened the foreign influence on our furniture to the repeated transforming touches from the wand of some Continental magician. The wizard, in this case, who brought about these leather-covered chairs, was a Spanish wizard, for the idea was imported from Cordova, then famous for its leather. The actual chair design came from the Italian. Apparently these severe articles were the only ones on which the Puritans felt secure against the machinations of the world, the flesh, and Charles Stuart.

As for the Jacobean manner of breaking up and mitering their mouldings into a pattern, it was copied from the 17th century Italian frames. The Roundheads found that the broken mouldings, while lending themselves to many pleasing variations, yet always retained that strict line so beloved of their Puritan souls.

Men now began to bevel their panels outwards. Indeed, it has always seemed to me that the one aim of the Cromwellian craftsmen was to seek new effects of line and shadow, with which to replace the old, more frivolous ones of inlay and rich carving.

The bureau idea was born at the end of Cromwell's day: in fact, the Protector's own desk is so nearly a bureau that one can almost feel our severe and earnest Puritans hovering on the verge of the bureau idea, the sloping pulldown lid.

When, at last, Englishmen wearied of the Puritans and brought back the handsome, carefree Prince Charles to the throne, foreign craftsmen were once more welcomed, under whose hands our strict and sturdy English chair became a rich extravagance of cane, embroidery and Flemish scrolls. The newly-released flood of dammed up luxury love and art marked in gorgeous Restoration colours the birth of the later Jacobean period. The pendulum had swung back again.

The pendulum is always rather merciless. An age is never so scornful of any other age as of the one immediately preceding it. Witness our own revulsion from Victorian ideas. The pendulum will always be swinging down the centuries.

Seeing the astounding transformation that the Restoration brought to the English chair, its amazing jamboree of Flemish scrolling and cane, we naturally fly to our history books for the reason. Well, you will (I hope) recall France's persecution of her ill-starred Protestants at this period; and, remembering how Louis XIV revoked the Edict of Nantes, this depriving them even of the power to worship openly, you will readily understand how a host of Protestants fled, and settled in England, where the hospitable English reaped the benefit of those fugitive artisans' amazing national genius in silk-weaving. Behold, then, their gorgeous silks and velvets enhancing our simple English chair seats, so overpowering the chair itself as to put joiners, in their turn, upon their mettle; inasmuch as they created a rich foreign-inspired style of carving, to equal the upholstery, and give these Frenchmen a run for their money.

The long exile of Charles in the Netherlands was largely responsible for the flood of Flemish ideas, and this explains the Dutch feeling in the later Jacobean furniture.

Again, through his marriage to Catherine of Braganza, Portuguese styles became popular at Court, and the fashion of Whitehall quickly became the fashion of the country.

All these cosmopolitan influences went to make our well-loved style.

From France's "chaise-longue" our determined craftsmen cribbed the cane "Charles II daybed," of a feeble construction, apparent later in the James II chairs. Few of them have survived, although, since collectors clamour for them, the obliging faker has created an inexhaustible supply to meet the demand.

If you must have one, it would be safer to buy a copy, a reproduction, as such, at a reasonable figure, rather than risk paying "through the nose" for a fabulous oak lie.

Stools still outnumbered the Restoration chairs, which, so ornate and costly, would necessarily be fewer.

The early 17th Century bed, rich and massive, was giving way to the lofty, extravagantly upholstered Restoration bed, in which all woodwork was concealed by gorgeous hangings. When, under Chippendale's hands, the four-poster at last reappeared, in walnut, it was little more than a dainty baby granddaughter to its mighty Elizabethan ancestor.

And now, we find that the chest has long crept up a story; and lo! we have our "chest-with-drawers." Late Jacobean chests-of-drawers are ungainly monstrosities, bearing the usual applied split-turnings and bosses together with inlay of bone, ebony and mother-of-pearl. The heavily-moulded, projecting drawers showed a decided Dutch influence. That split-

(Continued on page 120)

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This charming modernistic floral pattern is one of the many new Sanitas styles created by noted artists.

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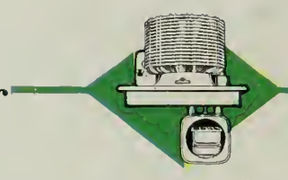

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The Dawn of Travel's Greatest Year

(Continued from page 94)

The Re-made Fatherland

When you reach Germany this spring or summer you will find a re-made Fatherland. Germany is rapidly modernizing, becoming exceedingly efficient and practical; butting into the affairs of the world with vim and a will, and opening its hospitable doors to all who will read and obey its "Verboten" signs.

Berlin is now the third largest city in the world. In its technical and scientific interests, it probably stands first. In its city-plan development it easily excels all other large cities. Some of its old *bier und musik* resorts, ratzkellers of cool, inviting, drouth-dispelling facilities, are passing from old haunts to new streets—*ausgespielt* by the inexorable march of ultra modern buildings.

Dresden, on the other hand, is retaining its identity tenaciously. It is still the "Fatherland's cultural capital" with its parks, museums, art collections, music and dramatic events. Its social life is the best in Germany; its homes of exceptional beauty and its public buildings symbolic of its fine architectural genius. It is the repository of Raphael's great masterpiece—the "Sistine Madonna".

Hamburg and Bremen, the Black Forest, the University city of Freiburg; Munich the center of Bavarian *kultur*, Bohemian student life, art, music and an active social character; Nuremberg the old and placid, charming, ambitionless mediæval city of bridges, towers, gables, gates, walls and churches—a perfect example of arrested adaptation to modernity. Think of the romantic lore vested in these old German cities—Oberammergau, Heidelberg, Leipsic of bookmaking fame; Baden-Baden, on the edge of the Black Forest, symbol of elegance, leisure, health-hunters of fashion, high frolics and a great sputter of sports. Wiesbaden, one of the smartest of German health resorts. Then the romantic River Rhine, one of Europe's great show pieces, on which the traffic exceeds that on any other European river. We all take that restful, all-day river journey from Coblenz to Mayence, Bingen or Wiesbaden. Go to Bonn and reverently view the House of Beethoven. Bingen, from which the finest Rhenish views may be enjoyed, is in the heart of Rhineland vineyards. Below Bingen the famous sights are frequent and fine. Finally, the Cologne Cathedral is a Gothic pile well worth going to Europe to see.

This spring, summer and autumn Germany will be crowded with Americans, touring not only the places we have mentioned, but hundreds of others equally interesting and enjoyable.

Cities Along the Danube

Austria and Hungary are still, what they have been to previous generations, thrilling countries in which to explore. A canoe cruise through Hungary's canals is a romantic adventure! Budapest is Hungary's metropolis. Buda on the right bank of the Danube, was the original capital, containing many of the government buildings and the Royal Palace. Pesth, on the left bank, is the larger section and sphere of the twin-city's commercial life. Innsbruck, capital of the Austrian Tyrol, is a mountain resort city well known throughout the world. "Salsburg", said Napoleon, "is the most beautiful city in the world". But Napoleon had not seen the little village of Lime Rock, up in the Litchfield Hills of Connecticut. However, Salsburg is a very beautiful city, dominated by an Acropolis, on which stands its grand, old mediæval "Palace of the Bishops". The city is also famous for its annual Music Festivals in August. Vienna is the only large city in Austria, a center of culture, of gay and lavish social life—the original home of the legend: "Wine, women and song".

Die Lichtentaler Allee, an enchanting walk, at Baden-Baden, Germany's ultra-fashionable, world-famous spa. Courtesy North German Lloyd

See Java, Bali and Siam

Java, where many of the houses are built on water, where great temples are viewed with awe and admiration, where some of the ways of the modern world have never penetrated and the natives remain as they were hundreds of years ago, is the constant surprise of even sophisticated travelers.

The annual Cunard World-Cruise includes India and these interesting countries just below the Equator. The port of Batavia, capital of Java, is an animated commercial center. Nature smiles on the Island of Java. It is said of this region of strange ways that it is one of the most fertile in the world. And it seems to be as fecund of human life as it is fertile in the products of the soil—for it is the most densely populated island in the world. It is occupied by native Javanese, Chinese settlers and the Dutch Colonists whose government

(Continued on page 116)

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Decorated China

(Continued from page 104)

Possibly the complete tea and dinner services offer a greater scope to the china decorator for the reason that each piece may be painted or printed with a different scene. All the view panels are associated but the details vary and in this way all suggestion of monotony is eliminated. We are thinking of one of the many scenic services which has known a revival in recent years. In each scene there are sailing ships, the dinner plates naturally having a larger panel placed in the well or center, while the vegetable dishes and other pieces such as the tea pot, creamer, cups are decorated *en camieu,* that is without any definite outline to the view.

Another especially interesting group of view plates that have appeared are those made by the American and English potteries decorated with the homes of men famous in the history of America. One such set has octagonal plates with old-style beaded edges, the centers picturing the homes of Washington, Jefferson, Longfellow, Monroe and numerous others. These scenic views have an additional value to that of ornamental beauty; they are a means of interesting the present generation with the earlier and more stirring history of this country. For while there are many engravings of similar scenes these, being in bound books, do not receive the same attention as that accorded to objects which are part of the decoration of a room.

Then, too, several of our important collectors have acquired possibly a single piece of old china depicting some early American scene and these men have in many instances had a complete service reproduced by the modern potters of the factory where the original piece was made, often more than a century ago. Nor have the present day American potteries been slow to realize the growing popularity of native scenic decorations, one remarkably effective service being painted with a harbour scene showing a great fort with a windmill in the background. In the distance are sailing ships, while Indians in canoes paddle swiftly across from the islands.

No attempt has been made with this pattern to make a picture perfect in perspective, the artist rather relying upon a delightful naïveté, with the result that the views are more in keeping with the times which they represent. But those who own one of these services will remark that the influence of the original Chinese porcelain painters, so evident in old china, is present with this work of modern American artists. Which is further evidence that time has not removed the original traditions of potter's craft.

Those splendid hunting, racing and coaching scenes, which the first European china painters seem to have delighted in, have also been a source of much inspiration for their successors through the years. Some of the old Staffordshire pieces made at the smaller factories may not evince the same perfect artistry as those painted at Worcester, Derby and under the direction of the two potter Josiahs—Wedgwood and Spode—but they are repeated today and are just as attractive for their simplicity. Obviously the original pieces are to be preferred and when an opportunity occurs to obtain one it should not be lost.

But it must always be remembered that though our more important

(Continued on page 132)

New Indian-detours

Most Distinctive Motor Cruise Service in the World

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The Dawn of Travel's Greatest Year

(Continued from page 114)

and civilizing endeavors over a long period of years have made of Java a rich and beautiful region, teeming with industrious humanity. Its principal products alone indicate the substantial character of the Dutch Colony—sugar, coffee, tobacco, rice, banana and rubber plantations, tapioca fields, cocoanut groves, great forests of teak and other rare woods. Above these fertile valleys, with their intermittently active craters belching smoke and vapor, stand her awe-inspiring volcanoes. Thanks to the frugal Dutch, for ages among the best of world colonists, Java has fine, hard motor highways, efficient railways, many canals, modern sanitation in her towns. Away from the cities, in the interior, life in Java is still of native simplicity; odd, colorful, picturesque.

Old Batavia is very old. It was built in the old Dutch style, with narrow streets intersected by canals. Pasuruan and Surabayo are two other interesting cities of Java, the latter its principal commercial port. Java has all sorts of Hinduistic and Buddhistic temples, whose jumbled ruins lie half hidden in the lush foliage of the tropics. The most famous of these is Tjandi Borobedoer of the 8th century. The people, both Dutch and native, are delightfully hospitable and light-hearted. Java is an interesting big game country for the seasoned sportsman. It is the home of batik fabrics, which its richly-complexioned women wear with becoming grace and native pride. Its Botanical Gardens at Buitenzorg are world-famous for a remarkable collection of tropical trees, plants, giant water lilies and exquisitely-beautiful orchids.

Bali, the Unforgettable Island

The little island of Bali, to tour which the Cunard Line has scheduled the cruise ship Franconia to call there on March 23rd, is one of the strangest bits of life and country in all the world. Its charm is as indefinable as it is irresistible. You may never know exactly why; but you'll always wish to see Bali again and again—once you have been tinctured by its powerful lure.

Its wood carving, gold and silver industries, exotic and interesting as they are, form but a slight part of the island's attractions for the curious traveler. The Temple of Gelgel and Genung Kawi; the Buddhist rock-convent near Tampak Siring, with its great Royal Tombs; the new hotel Den Pasar; the glorious view of the island and its lake Batoer and Batoer volcano from the mountain altitudes of Penelokan, Kintamani and Koeta Dalem; the generous hospitality of its native Prince and his Balinese actors and dancers; the strange beauty of Singaradja, the capital of both Bali and Lombok—these and many other odd attractions, make a tour of the Island of Bali one of the unforgettable observations on a world-cruise.

Siam, the southeastern end of Asia, is a thriving independent kingdom with the city of Bangkok, its capital, and its river dwellings, possessing a population of 800,000. The city is famous for its elaborate Wats, or Buddhist Temples, many of them of extraordinary architectural beauty, with their terraces, cloisters, colonnades and colorful tiled roofs. Its most impressive pile of this character is the Emerald Buddha, called Wat Phra Keo, that adorns the Royal Palace enclosure. Wat Cheng, in the same city, is an enormous pagoda, as grotesque as it is fantastic, encrusted with small pieces of broken china arranged in curious designs. Its central tower, resting on caryatids representing weird giants, angels and monkeys, is one of the weirdest piles ever reared to the gods.

Songful Italy

Italy is always within the orbit of the European tourist. Not to have seen much of Italy at the age of forty is not to have lived at all. In the presence of Italy's travel riches, one is lost for ways and means of the pen to do her justice in less than a dozen volumes. See Naples and Rome, of course, also go out to sea twenty miles from the Neapolitan Gulf and explore the Island of Capri, where the Emperor Tiberius is said to have cut up badly, where you will find that famous Blue Grotto and other caves; where oranges smile in the sun and nod as you pass; where dark eyed youths and merry maids greet a traveler with a sketchbox as if he were a long-lost and naughty brother. Back to the mainland again and around the Italian circuit viewing Sorrento, Pompeii, Amalfi, Florence, Venice, Genoa and Milan. Florence is the world's great repository of Renaissance Art. Here lived Dante, Michael Angelo, Raphael, del Sarto, Leonardo da Vinci and the Medicis. Its Ufizzi and Pitti Galleries are world renowned. There is but one Florence, one Rome, and only one place to study them and that is in Italy. In Genoa you will be shown the tomb and monument of Columbus—of whom we hear something in America every October. At Milan the great cathedral will attract you many hours, and in the church Santa Maria delle Grazie you will behold that decaying world-masterpiece, da Vinci's "The Last Supper", an awe-inspiring vision of a master genius.

The Italian Lakes and the Italian Dolomites are regions one should endeavor to visit on a comprehensive European tour.

In Czechoslovakia

Czechoslovakia is rapidly coming into its own. The city of Prague, its capital, is a "city of a hundred towers", once the seat of the ancient Kings of Bohemia, filled with castles, cathedrals, monasteries, palaces and parks. It is an old city, the palace of the Czech King, Charles IV, dating from 1346.

On the way back to your ship at a French, German or English port, you may well spend a fortnight in Belgium, Holland, Norway, Sweden and Denmark. By adding these northern countries to your European tour, you will have ended your summer with some of the most impressive sights in Europe.

Ideal Summer Tours of Europe

Southern and central Europe are regions of perennial interest to everyone going abroad. There is more summer travel in that broad area than anywhere else in the world. It is that

(Continued on page 118)

Clay People Long Famous

(Continued from page 106)

lined. Later I was told that the gilt letters had been put on as a seller's trick; that this is really a figure of Benjamin Franklin, excellent man and wise, but in no way the austere rebel.

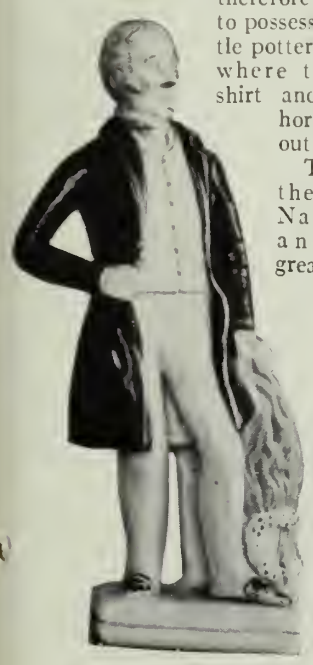
Likewise on the dining room chimneypiece stands Queen Victoria. In virtue of an exaggerated length of limb, to which she was moulded by some over-loyal potter's thumb, she towers in the centre, looking down on red-shirted Garibaldi, whose welcome in London had been so unwelcome to her austerely monarchial mind. Well, let their images now stand together in tranquillity, all dissensions ended with the span of their interesting lives.

And has she not got on her right

Colorful figure of the impulsive Irish patriot, Daniel O'Connell

hand a figure made in a much smaller mould, a dapper princeling decked in robe and garter and ermine, a court sword in his hand, mustache turned up in the foreign fashion—a potter's idea of a Prince Consort—a smart Albert the Good. There are many portraits painted of Albert—the work of court painters—but as to Garibaldi, most heroic hero, most romantic soldier, most beloved of patriots—there is not, I think, a portrait of him by any competent painter, and I am therefore happy to possess the little pottery figure where the red shirt and white horse shine out so gaily.

Then there are Napoleon and the great Duke



Duke of Wellington's expression here suggests that Waterloo is past

An impressive bust of Admiral Nelson with his insignia and medals

of Wellington—companion figures. Dressed out in cocked hats and full uniform they do not seem prepared for, or remembering, Waterloo. While Napoleon holds a paper roll in place of a sword, the Duke has been given but a flattened nose.

The arrangement of these figures is impersonal, one of size regardless of history. Yet again two old enemies balance one another, Daniel O'Connell, beloved of the Irish people, fighting to break the bonds of Catholics, to break the union that had taken away the Irish Parliament. And at the other end of the sideboard that Staffordshire statesman—Peel. O'Connell, frock-coated and with a certain elegance of manner and bearing, stands with a green foliaged background supporting the legs of clay, the hand pressing, perhaps symbolically, upon an orange robe. He stands, as one would say, "a fine figure of a man."

General George Gordon, gallant soldier and chivalrous English gentleman

But Peel does not seem to have been made by so good a well-wisher. The gold-edged coat, the yellow handkerchief clasped to the breast do not save him from the disconsolate air given by the shortened legs and the heavy head. I have in another room a figure of Peel on horseback, on which the artist has lavished all his skill; the tiny boots, the well-moulded features, the very shirt studs proclaim the potter's pride in the fact that Peel is a Staffordshire man.

War would seem to have inspired more artists in this pottery ware. than peace. Among my figures of warriors and generals, there stands a group that is an ominous forecast, or it may be a record, of the most ominous and it now seems, unneces-

(Continued on page 133)

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The Dawn of Travel's Greatest Year

(Continued from page 116)

part of the Old World which all the New World wants to see—and as often as possible. Yet it cannot be wholly seen in a lifetime, so vast a storehouse is it of human treasure.

From May to November these lanes of travel across Europe are crowded with Americans seeking recreation and cultural inspirations, enjoying the experiences they provide; coming back with bigger natures and a better understanding of life here and abroad.

Europe, the World's Greatest Museum

One of the most delightful objectives in touring Europe, especially if the continent is still somewhat new to you, is to regard it as a great world museum, filled with the most interesting things on earth. Then to look for them systematically, persistently year after year. After a first few comprehensive tours to get your bearings and to learn to make your personal adjustments to Europe's ways of living day by day, you are at last on a trail without an end—a thrill-hunter exploring the most exciting domain of treasure in all the world. We have a nomadic friend who has been "doing" Europe in that manner every year since 1898—thirty-two years. And he tells us that with every new thing discovered, he lists five to look for. So his joyous task of being a thrill-hunter in Europe will never end until nature takes him out of life's noisy traffic.

Paris of the Royal Spirit

Whatever one does abroad includes Paris. The ancient "Mother of the arts" may not be the imperious mother of art she was sixty years ago; but she is still fighting valiantly to dictate her theory and expression of all the arts to all the world. Gradually, however, Paris must give way to the robuster art spirit and expression of the nations which, until the dawn of the present century, sought and abided by her canons, her standards, even her forms and appraisals of art. But all that aside, there is but one Paris in the world, and if you would know something of the soul of a royal city, betake yourself humbly to the majesty that is Paris.

Grim Courage and Light Heart of France

But Paris is not France, albeit wholly of it. The France around Paris is something again quite distinctive in its form and flavor. So if you wish to see France, to meet the grim courage and the light heart that render the French vivacious and always humanly interesting hosts, explore the village and the country life of France in an informal and cheerful manner. Above all things, don't depreciate what you see because it is not like anything in America. It is not supposed to be! France is France—as the ages have ordained. It is always to the disadvantage of a traveler to carry his own country in his mouth.

All of France is delightful in the spring and early summer months, and most of it so throughout the year. In the March issue of this magazine we dwelt upon many of the French regions of special interest to Americans.

Switzerland, the Scenic Jewel

Switzerland, the scenic jewel of Europe, is always interesting. It is one of the most friendly countries in Europe, at utter peace with all the nations and entangled with none. Long years of minding its own business in a sagacious and attentive manner has made it the popular recreation resort of the Old World.

If you go to Altford you will see the statue of William Tell of immortal fame. Basel, at the head of Rhine navigation, is Switzerland's only port and a city of many mediaeval churches. Berne, almost surrounded by the River Aare, is a place of quaint architecture. Geneva, an historic city, sits on the placid shore of Lake Geneva. It is the home of the League of Nations buildings. Interlaken and Lucerne are connected by a mountain railway over Brunig Pass. There is a fine auto road over Furka Pass (7990 feet altitude), Grimsel Pass and the Rhone Glacier. Locarno, on the Swiss end of Lake Maggiore, has the climate and flora of Italy. At Montreux, near the head of Lake Geneva, you will view the Castle of Chillon, always a beautiful reminder of Byron's genius.

A Living University of Travel

These world cruises from our own and Canadian ports, are annual fixtures of some of our largest travel organizations. They provide a thoroughly-organized plan for comfortable, instructive and delightful travel to the most interesting parts of the world. Their courses vary, so that a world cruise on one line is not necessarily repeated by taking a cruise on another. Indeed, one may now take a series of, say, six such world cruises without traversing territory previously visited. Each cruise has a form and a flavor of its own, aboard and ashore. What one steamship line may do to entertain and delight a world-cruising traveler, may have no resemblance whatever to the hospitalities and guidance of another line. World-cruising today is a science of sea and land travel in seasons when the numerous countries visited are at their best in climate, display of native life and a traveler's interest. Such cruises are a living university of world-wide life, and as such, are the best of all investments in one's own cultural development, health and recreation.

Americans are Thrill-Hunters

Only a novice would attempt to "describe" Europe in anything less than ten fat volumes. Indeed, we personally believe that it unjustly detracts from the human interest in a country to describe it inadequately within the limits of incidental and arbitrary space. Moreover, every traveler sees a country and finds his special interests in it from the angle of his own background of experience, intelligence, responsiveness, health and spirit. The same scene and country are, in fact, a million different pictures, with a million differing meanings to a million travelers. So the guide which inspires us to travel, tells us why, what to look for and how, when to be in certain parts of the world in most agreeable seasons, is the most effective maker of thrill-hunters.

Under Cover

A Parade of Words Before the Civilized Arts

By BENJAMIN DeCASSERES

An Outline of Period Furniture. *By Katherine M. Kahle. (G. P. Putnam's Sons.)*

It is just as important to know fashions in furniture as fashions in dress, if you would be modern. Whether you are contemplating redoing your house without the aid of a decorator, buying a new piece of furniture, or simply wish to be well informed so that you may talk intelligently, this book is planned as a practical working text for everyone.

Here you will find comprehensive material covering every period in the history of furniture; such influences as Egyptian, Greek, Roman, Gothic, Italian Renaissance, Jacobean, Louis XIV, Louis XV, Louis XVI, William and Mary, Queen Anne, Chippendale, Adam, Hepplewhite, Sheraton, Early American, Colonial and Duncan Phyfe.

Modern Architecture. *By Bruno Taut. (A. & C. Boni.)*

Plates and text magnificently printed. Modernity in building is covered from world's end to world's end. A building travelogue of the world. You can skip from a skyscraper in Manhattan to the new garages at Stuttgart. Look at the remarkable "glass house" at Cologne and jump from there to the Eiffel Tower seen from a balloon! Here is imagination in commercial architecture—and in photography.

Georgian Art: 1760-1820. *(Burlington Magazine Monographs—III.)*

Various articles on painting, architecture, sculpture, ceramics, glass, metalwork, furniture, textiles and the minor arts during this period, in the middle of which the future Volstead Republic was born. The authors are Roger Fry, J. B. Manson, Geoffrey Brackett, A. F. Kendrick and Louise Gordon-Stables. It is comprehensive and finely illustrated. Invaluable for all good Georgians.

Golf and Country Clubs. *By Clifford C. Wendehack. (William Helburn, New York.)*

A survey of the requirements of planning, construction and equipment of the modern golf club house. It supplies a lack. It is concise but weighty. If you are a golfer, this is your book. If you are not, I can't advise you.

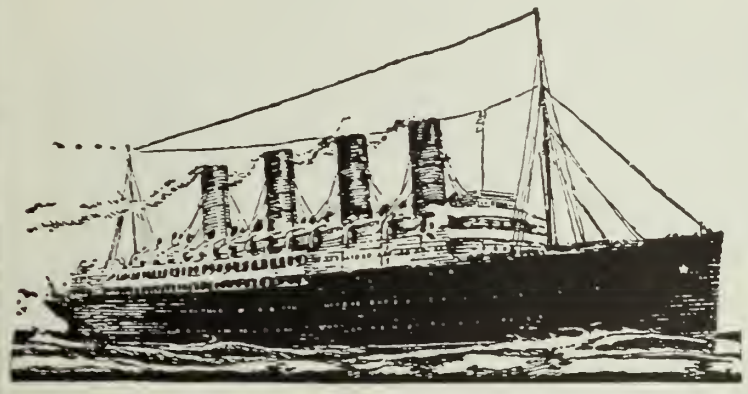
Anatomical Diagrams for the Use of Art Students. *By James M. Dunlop. (The Macmillan Co.)*

For sculptors and painters this is the book they've been looking for, although I've seen so much paint and stone that resemble nothing human that I've wondered whether anatomy is going out of style. The facts taught here are brought out with a diagrammatic simplicity and precision which fairly jump at the eyes of the student.

Samplers and Stitches. *By Mrs. Archibald Christie. (Dutton & Co.)*

There are 311 illustrations in this fascinating book—more fascinating than ever, as I just read that the male

(Continued on page 132)



Trans-Atlantic Sailings

April

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EASTBOUND FROM NEW YORK

Date	Day	Hour	Steamer	Destination: Via
April 2	Wed.	10 a.m.	*Berengaria*	Southampton: Cherbourg
" 2	Wed.	11 a.m.	*Pres. Roosevelt*	Hamburg: Plymouth, Cherbourg
" 3	Thur.	12.01 a.m.	*Albert Ballin*	Hamburg: Cherbourg, Southampton
" 3	Thur.	noon	*Dresden*	Bremen: Cobh, Cherbourg
" 4	Fri.	11 a.m.	*Karlsruhe*	Bremen: Boston, Galway
" 4	Fri.	10 p.m.	*Majestic*	Southampton: Cherbourg
" 4	Fri.	11 a.m.	*Gripsholm*	Gothenburg: Halifax
" 5	Sat.	noon	*C. Biancamano*	Genoa: Gibraltar, Naples
" 5	Sat.	11 a.m.	*United States*	Copenhagen: Christ., Oslo
" 5	Sat.	11.30 a.m.	*Doric*	Liverpool: Halifax, Cobh
" 5	Sat.	3 p.m.	*Minnekahda*	London: Plymouth, Boulogne
" 5	Sat.	11 a.m.	*Antonia*	Liverpool: Boston, Cobh
" 5	Sat.	noon	*Mauna*	London: Hal., Ply., Havre
" 5	Sat.	noon	*Caledonia*	Glasgow: Londonderry
" 5	Sat.	12.05 a.m.	*New Amsterdam*	Rotterdam: Plymouth, Boulogne
" 8	Tues.	noon	*Carinthia*	Mediterranean Cruise
" 8	Tues.		*Roussillion*	Havre: Vigo
" 9	Wed.	noon	*Cameronia*	Glasgow: Londonderry
" 9	Wed.	5 p.m.	*Mauretania*	Southampton: Plymouth, Cherbourg
" 9	Wed.	11 a.m.	*America*	Hamburg: Plymouth, Cherbourg
" 9	Wed.	0.15 a.m.	*Roma*	Genoa: Gibraltar, Naples
" 10	Thur.	0.15 a.m.	*Vulcania*	Trieste: Marseilles, Naples, Patras
" 11	Fri.	11 p.m.	*Homeric*	Southampton: Cherbourg
" 11	Fri.	11 p.m.	*Pennland*	Antwerp: Plymouth, Cherbourg
" 11	Fri.	5 p.m.	*Paris*	Havre: Plymouth
" 12	Sat.	12 a.m.	*Hellig Olav*	Copenhagen: Oslo
" 12	Sat.	11 a.m.	*Kungsholm*	Gothenburg: Halifax
" 12	Sat.	9 p.m.	*Leviathan*	Southampton: Cherbourg
" 12	Sat.	noon	*Lusonia*	London: Plymouth, Havre
" 12	Sat.	noon	*Transylvania*	Glasgow: Londonderry
" 12	Sat.	3 p.m.	*St. Louis*	Hamburg: Cobh, Cherbourg
" 12	Sat.	11 a.m.	*Caronia*	Liverpool: Cobh
" 12	Sat.	11 a.m.	*Minnewaska*	London: Cherbourg
" 12	Sat.	noon	*Bergensfjord*	Oslo: Bergen, Stavanger, Christ.
" 12	Sat.	12.30 a.m.	*Bremen*	Bremen: Cherbourg, Southampton
" 12	Sat.	11.30 a.m.	*Cedric*	Liverpool: Boston, Cobh
" 12	Sat.	noon	*Letitia*	Glasgow: Londonderry
" 15	Tues.	12.01 a.m.	*Reliance*	Hamburg: Cherbourg, Southampton
" 16	Wed.	10 a.m.	*Aquitania*	Southampton: Cherbourg
" 16	Wed.	11 a.m.	*Pres. Harding*	Hamburg: Plymouth, Cherbourg
" 17	Thur.	12.30 p.m.	*Stuttgart*	Bremen: Galway, Boulogne
" 18	Fri.	11 p.m.	*Olympic*	Southampton: Cherbourg
" 18	Fri.	11 p.m.	*Lapland*	Antwerp: Plymouth, Cherbourg
" 18	Fri.	7 p.m.	*Ile de France*	Havre: Plymouth
" 19	Sat.	noon	*Conte Grande*	Genoa: Gibraltar, Naples
" 19	Sat.	11 a.m.	*Oscar II*	Copenhagen: Oslo
" 19	Sat.	11 a.m.	*Scythia*	Liverpool: Boston, Cobh
" 19	Sat.	noon	*Tuscania*	Glasgow: Londonderry
" 19	Sat.	noon	*Aurania*	London: Plymouth, Havre
" 19	Sat.	3 p.m.	*Milwaukee*	Hamburg: Cobh, Cherbourg
" 19	Sat.	11.30 a.m.	*Albertic*	Liverpool: Halifax, Glasgow, Belfast
" 22	Tues.	Midnight	*Berengaria*	Southampton: Cherbourg
" 23	Wed.	11 a.m.	*Geo. Washington*	Hamburg: Plymouth, Cherbourg
" 23	Wed.		*De Grasse*	Havre: Plymouth
" 24	Thur.	2 p.m.	*Berlin*	Bremen: Cobh, Cherbourg
" 24	Thur.	12.01 a.m.	*Hamburg*	Hamburg: Cherbourg, Southampton
" 25	Fri.	Midnight	*Carmania*	London: Plymouth, Havre
" 25	Fri.	5 p.m.	*Majestic*	Southampton: Cherbourg
" 25	Fri.	11 p.m.	*Westernland*	Antwerp: Plymouth, Cherbourg
" 25	Fri.	11 a.m.	*France*	Mediterranean Cruise
" 26	Sat.		*La Bourdonnais*	Bordeaux: Vigo
" 26	Sat.	11.30 a.m.	*Arabic*	Liverpool: Boston, Cobh
" 26	Sat.	11 a.m.	*Samaria*	Liverpool: Cobh
" 26	Sat.	Midnight	*California*	Glasgow: Belfast
" 26	Sat.	11 a.m.	*Minnetonka*	London: Cherbourg
" 26	Sat.	11 a.m.	*Drottningholm*	Gothenburg: Halifax
" 26	Sat.	12.30 a.m.	*Europa*	Bremen: Cherbourg, Southampton
" 26	Sat.	12.05 a.m.	*Statendam*	Rotterdam: Plymouth, Boulogne
" 26	Sat.	11 a.m.	*Frederick VIII*	Copenhagen: Oslo
" 26	Sat.	0.15 a.m.	*Saturnia*	Trieste: Azores, Lisb., Gib., Naples
" 30	Wed.	11 a.m.	*Pres. Roosevelt*	Hamburg: Plymouth, Cherbourg
" 30	Wed.	5 p.m.	*Mauretania*	Southampton: Plymouth, Cherbourg

TRAVEL DEPARTMENT

ARTS & DECORATION

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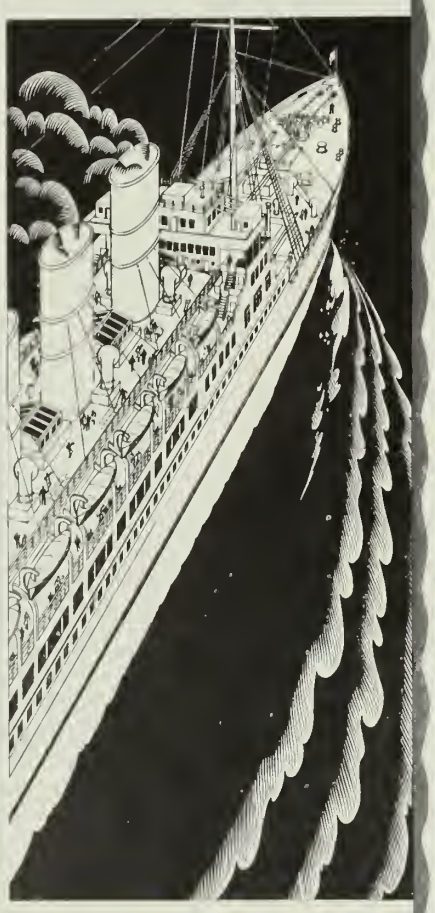
THE FAR EAST

Baby brother takes the air in Tokyo . . .



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IMPORTERS TO THE TRADE

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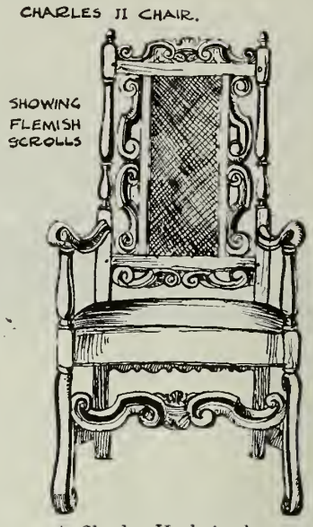
Jacobean Furniture

(Continued from page 112)

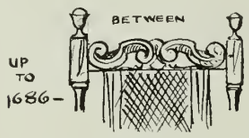
turning decoration finally died out at about 1680.

Amazing it is that the whole trend of furniture was often altered and diverted by the mere whim of some thoroughly ignorant and foolish person, just as was history. One wonders that old furniture is so good as it is. In this period, for instance, Charles' pretty mistresses, moody and variable as the English climate, swayed His Majesty's favour and patronage from one style or craftsman to another, just as they pleased. Their fancies flew here and there like a leaf in the breeze. "The fair Castlemaine," sweet Nell Gwynne, and others each set a definite fashion in her day; while Louise de Querouaille favoured a French style of cabinet making until her and other fashionable apartments took on an appearance resembling the Court chambers of Louis XIV.

The Royalists showed their unswerving loyalty to the King by enthusiastically following every transient mode of the Court, in furniture, morals, and everything else. Regarding the morals, the less said the better; let us leave such matters for the delicately indelicate pen of the modern novelist, who seems to revel in their minute analysis and description.



A Charles II chair showing the carved Flemish scrolls. Sketches by R. Goodwin-Smith

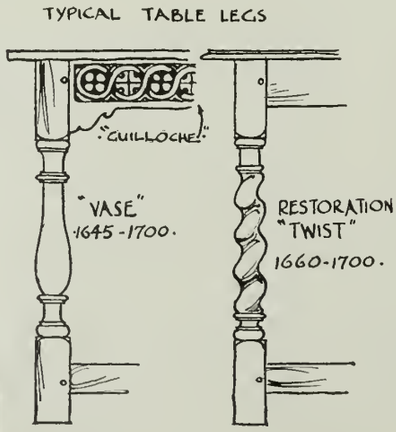


This is the typical strong construction of carved Charles II chairs with the top rail firmly between the side supports

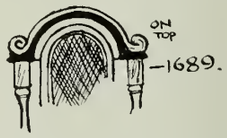
Here first arose the craze for mirrors, which grew to its height in the reign of William and Mary. A manufactory was established at Lambeth in 1673. Quoth Master Evelyn:—

"To Lambeth . . . . the Duke of Buckingham's Glass-works, where they make huge vases of Mettel as cleere, ponderous, and thick as chrystal, and also looking-glasses far larger than any that come from Venice."

Should a mirror of this date be offered to you, look very suspiciously all down the beveling of the glass, and beware lest it be too sharp and perfect, showing none of the tiny flaws that one might expect from the homely artists of Lambeth. The frame, however, may more possibly be genuine, and it would be as foolish to reject a good mirror on account of its modern glass as to refuse a genuine chair which has been re-upholstered.



Of course, the Great Fire of 1666, and the enormous number of houses it demolished, must have given a tremendous impetus to the new-style furniture and architecture. It certainly gave Wren the opportunity to redesign and enlarge St. Paul's and many city churches. Grinling Gibbons, the master wood-carver, cooperated with Wren, creating amazingly intricate festoons of flowers and foliage so delicately carved that they trembled as carriages drove by the house on the rough cobblestones.



During the reign of James II the top rail of the carved chair degenerated into an arch feebly perched on the back

Now came the rage for bright lacquer, and carving enriched with silver-leaf.

Unfortunately, old lacquer will not stand the rough usage of the centuries; the frame-work, too, was often of deal, which is far less surviving than oak or walnut, so we have few surviving examples of this delightful period in cabinet-making. Once seen, these vivid scarlet cabinets, with brass mounts, and birds and Chinamen picked out in silver and gold, are hardly forgotten. There is also black, green, and dove-coloured lacquer.

During this lacquer rage, in the time of James II, Stalker and Parket wrote their book: "A Treatise of Japanning and Varnishing", in the high-flown literary style current at the period. Hearken:

"It is ornamental and delightful beyond expression . . . this varnish more glossy and reflecting than polished marble. No amorous nymph need entertain a Dialogue with her glass, or Narcissus retire to a Fountain to

(Continued on page 134)

That place called "HOME"

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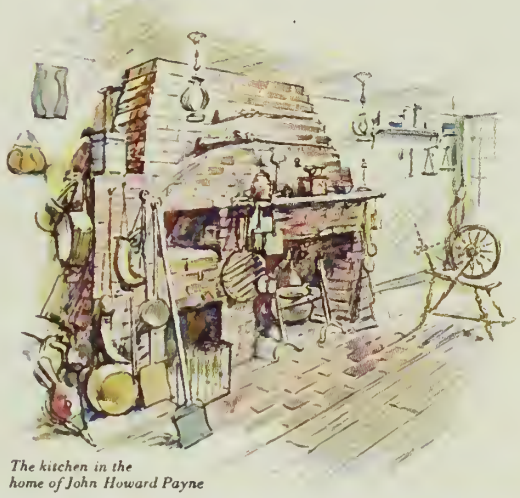

The kitchen in the home of John Howard Payne

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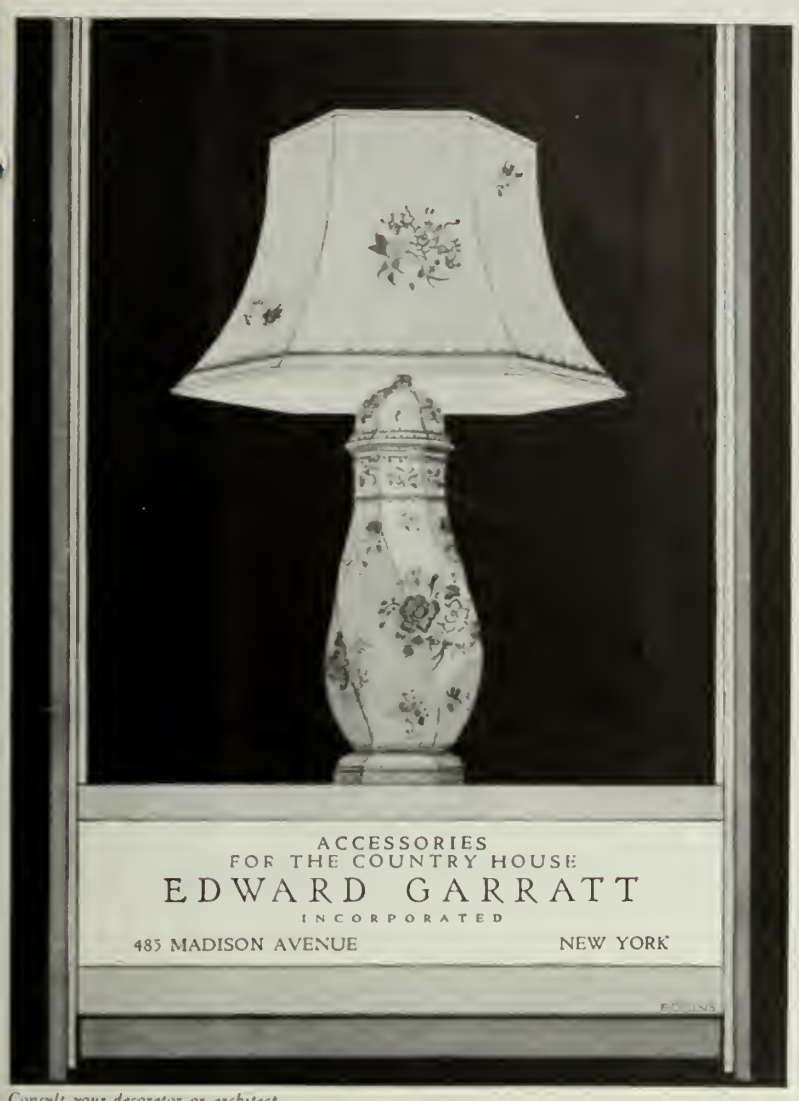

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Italian urn in soft colorings on old ivory ground. Taffeta shade, with hand-made puffing.

Lamp No. 816
Shade No. 14/OV/228
Italian ivory urn. Taffeta shade, with self folds.

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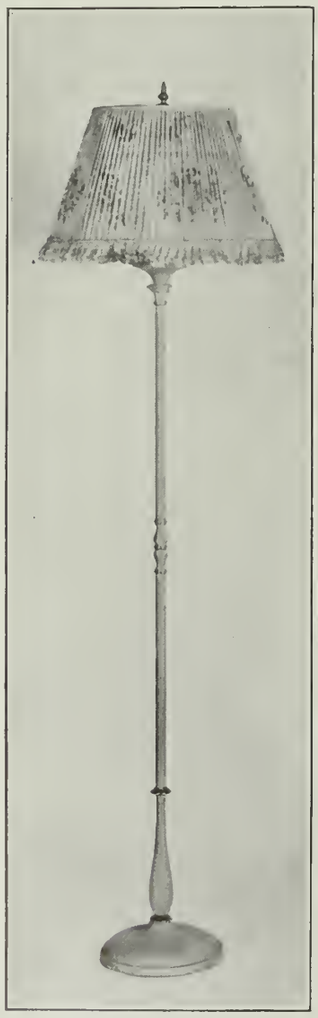

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Imagination in Remodeling

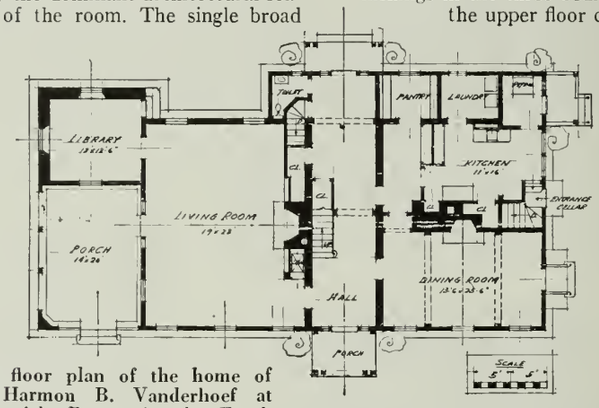
(Continued from page 82)

Inspired by the old Hewlett house on Long Island, now in the American wing, the living room of Mr. Vanderhoef's house has an historic flavor. The blue-green painted woodwork has the charm of old association

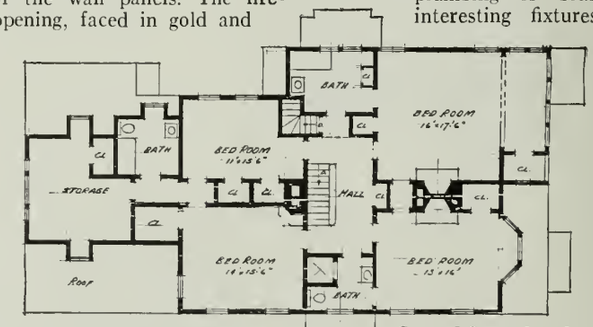
The mellow quality of the pine paneled dining room, reminiscent of Queen Anne's reign, is in keeping with the spirit of the times. Arched and rectangular panels with wide stiles are featured in the design. Of most unusual interest is the chimney piece, easily the dominant architectural feature of the room. The single broad panel on the chimney breast, recessed and beveled, and finished with bolection mouldings, has a decided Queen Anne flavor, as have also the arched tops of the wall panels. The fireplace opening, faced in gold and black marble, is framed in bolections as well. The fluted pilasters that flank the chimney piece and windows suggest the Renaissance influence.

On the overmantel a decorative painting of an early cup defender testifies to the owner's interest in yachting. An American adaptation of English style Windsors, with comb back and pierced splats lend the room a picturesque air, as does also the rectangular dining table of old wood, with legs turned in the vase, ring and bulb design. On a direct axis with the hall is a Colonial glass door leading to the garden, affording pleasant glimpses of the box bordered beds and old-fashioned, many-hued flowers in perspective.

Harmonious Early American furnishings in the three bedrooms on the upper floor carry out the Colonial spirit but the three bathrooms are quite modern and very gay with vivacious motifs of flying fish, Japanese symbols and the like on a parchment ground, glazed to an antique finish. Throughout, the plumbing is brass and interesting fixtures have been put in the built-in tubs, bringing these rooms very much up-to-date. One of the bathrooms is lined with rubber tile in interesting colors with a bright colored checkered rubber tile floor, these tiles offering many advantages both in a bathroom and other parts of the house. A vapor heating system is used throughout bringing the temperature to a point of luxurious comfort on the coldest days.



First floor plan of the home of Mr. Harmon B. Vanderhoef at Greenwich. Restoration by Frank P. Whiting, architect



Second floor plan showing interesting arrangement of bedrooms, bathrooms and closets

By Johannes Zoffany (1732-1810) 50″ x 40″

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Building and Equipping Your Home

(Continued from page 86)

new architectural integrity, when architects began to use wood, brick, stone, and other things appropriately.

Slate is not an inexpensive roofing material, though no comparisons should be made without due consideration of its everlasting permanence. Generally it is used on houses of higher than average construction cost, and obviously on houses of brick, stone or half-timber. It is harmonious with stucco but a frame house must be extra-substantially built to take the weight.

A charming effect of antique weathered slate roof is achieved in the house and garage of Lester M. Lehrenkrauss, at Huntington, Long Island, by the use of slate in soft tones of green, gray, purple and brown. Paul Humphrey McNeil, architect. Courtesy Rising & Nelson Slate Co.

Cost, after all, is relative, and it would be a mistake to entertain any cost prejudice in regard to slate. Architects and builders have roughly estimated that a slate roof figures roughly two percent of the total construction cost of the house. Against this there are to be considered its absolute permanence and its protection against fire and weather and its essential character and beauty. Each slate quarried out of the rock is shaped by hand, no two exactly alike in color, and the color range is one more beautiful and harmonious than any artist could create.

The choice of any roofing material, like the other factors for construction by the prospective builder, will be predicated on various things, of which cost is only one. Esthetically (rather than practically) speaking, cost should come last. The ideal roof is the one that is permanent, protective, beautiful and architecturally in character with its house. The architect has ideals, but no illusions on the roofing question; the prospective builder may learn much by consulting with him, and may, if he wishes, make a personal examination of the various roofing materials now available. And they are better and better looking than ever before.

Among the New Books

(Continued from page 110)

a university seminar in Biblical history. To plow through such literature, one must have a type of mind in which curiosity overcomes the lethal effects of the colorless and pedestrian prose. And there are two types of mind even of the kind which can read such literature—one is like the type of mind that produced it and the other is the type of mind which reads such literature with a skeptical slant, an eye for absurdities of reason and logic, and a taste for knowledge of a useless and curious kind. Such a type of mind as the latter is Mencken's. He is also a man skilled in argument, a careful historian and a literary artist.

After much meditation Mencken has arrived at a plausible premise on which to raise the whole structure of his argument and that premise is that the origin of the religious impulse was in primitive man's first imaginative and reflective effort to account for the continual trials and hardships and suffering to which he was put merely to survive. Early man's enemies were not only wild beasts and reptiles but falling trees, dislocated rocks, floods, hailstorms, droughts, swarms of insects, hurricanes and blizzards. His enemies were not only the seen but the unseen. In dealing with the unseen enemy, primitive man used precisely the same tactics he had learned to use in dealing with the visible enemy—enemies among his own race and the more tractable beasts. That is, to propitiate their good will by offerings of provender or chattels and to make offerings of gratitude for unexpected blessings bestowed.

In his survey of the operation of the Christian sects today, he is original and diligent in his research. He is not inimical to the religious spirit; for, to be so would be as idiotic as to be inimical to dreams or the enjoyment of poetry or any other psychological phenomenon which mankind has achieved as a heritage through the long evolution of intelligence. He is, however, inimical to the tendency of the churches to leave the sacerdotal domain and meddle with purely secular affairs, particularly the rights of the individual. The assurance the priests and preachers and rabbis and dervishes and lamas offer really does assure, he contends, and that is a great thing. But the efforts to restrict the progress of scientific knowledge, to prevent education, to interfere with the private lives of people who do not enjoy the special blessings of the warring sects, and to impose the will of minorities upon the majority is a bad thing—unfortunately it is a characteristic of the sacerdotal profession and always has been.

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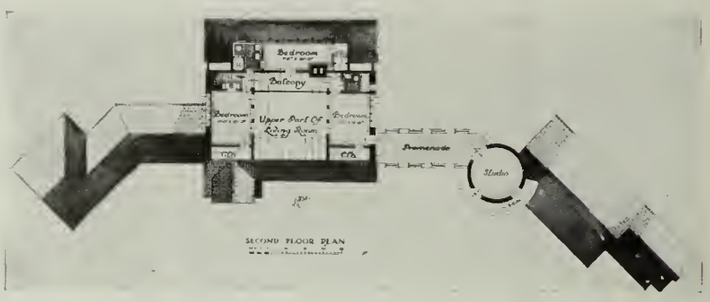
A Week-End House that Grew into a Home

(Continued from page 73)



Second floor plan of the Freeport house of Dr. and Mrs. Karl F. Snyder

Simpler and Better Plumbing

(Continued from page 88)

plumbing code, but beyond this he is not concerned.

"Plumbing developed first as a craft. The early, simple plumbing codes were based on the idea of protecting health by assuring good craftsmanship and were sufficient. Present conditions are different; plumbing is more elaborate; factory-made plumbing supplies have replaced those made in the shop and on the job; the business element has increased; cities have increased in size and changed in character; the relations between owner and plumber, between employer and employed, between buyer and seller, are less personal and more artificial than formerly; plumbing is still highly technical; knowledge of plumbing design is even more important than in former days; good workmanship is still necessary.

"Today the so-called 'master plumber' may be both a business man and a craftsman. As a business man he is related to the jobber and the manufacturer from whom he obtains supplies; as a craftsman he is related to the journeymen and apprentices whom he employs. Competition is keen. Journeymen are continually rising into competition with the master plumbers. In so far as they are qualified this is desirable, but the incompetent journeymen are often those most eager to force themselves into the plumbing business. Without a shop, without capital, without business responsibility, men ill-fitted by experience are undertaking to do plumbing work—buying their supplies and installing them in such a way as to pass inspection with the least margin. It is largely because of this situation that present-day plumbing regulations need to be more detailed than formerly. The people do not understand this situation and naturally look with disfavor on rules and regulations which seem to them to have only one purpose—that of making plumbing more expensive. . . ."*

You can see from this, that the real protection which a home owner can hope to get on his plumbing system is not from the manufacturer, the builder, or architect but from good plumbing laws, intelligently enforced, thereby creating conditions more favorable for the honest master plumber than the dishonest upstart. As we all hope some day to build, we should be interested in improving the conditions which will give us sanitary and better plumbing. Clubs interested in civic improvements ought to be made familiar with this "Recommended Plumbing Code" endorsed by the Department of Commerce and based upon research carried on under the Bureau of Standards at Washington. This recommended code should be urged upon the law making body of the community.

The whole problem of plumbing is a little too technical for the average reader to get interested in, but I have prepared two diagrams which speak for themselves. One represents the drainage system of a small house as required by many existing building codes. The other shows the same drainage system greatly simplified, improved and made cheaper, because it is based upon the "Recommended Minimum Requirements for Plumbing" as reported by the Sub-committee on Plumbing of the Building Code Committee of the United States Department of Commerce.

As usually installed the cost of the plumbing in the average house should be about seven to eight percent of the total cost. Thus $1,600 is about right for the plumbing in a $20,000 house, and about $3,500 for a $50,000 house. The smallest system consists of one bathroom, two laundry tubs, and one kitchen sink; all of which costs about $800. For every additional bathroom, drained into the same vertical soil pipe, about $400 must be allowed. If, however, the additional bathroom must have a special drain line of its own, it will cost about $525. A small wash room on the first floor will cost about $150. Thus the cost of plumbing for a house having five independent bathrooms opening off bed rooms and a wash room on the first floor would be about $3,000 to $3,500. These estimates are based upon union labor wages and average priced fixtures, which run about as follows:

Built-in bath tub—about $105.
Lavatory—from $40 to $60.
Water-closet—$45 to $80.
Built-in showers—about $225.

The arrangements of bathroom fixtures which give the most economical results are not numerous. One has the built-in tub across the narrow end of the room, and the water closet and lavatory side by side on the long wall. This requires a room 5′ 8″ wide and from 7′ to 10′ long. Another plan is to place tub, lavatory, and water closet in a line along the same wall. This is the most economical of pipe, and requires a room 6′ x 11′. Bathrooms larger than these, with more fixtures, must be classed as luxuries.

*From "Recommended Minimum Requirements for Plumbing."

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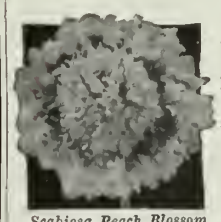

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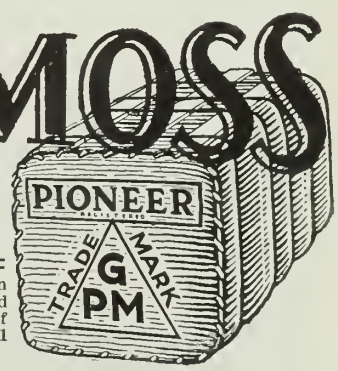

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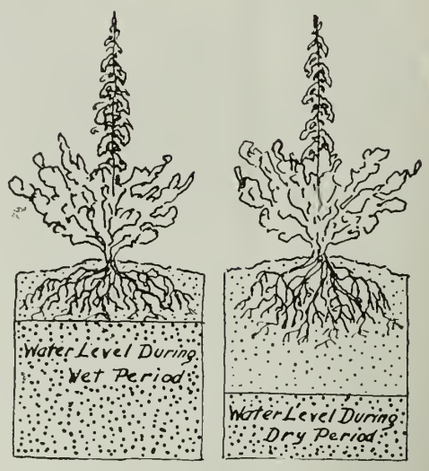
Building the Soil for Your Garden

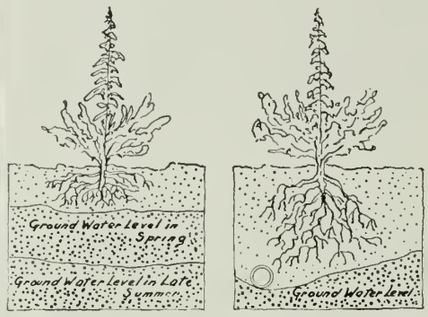
(Continued from page 90)

line reacting soils, but the drainage, type and color of the soil, texture as well as fertility. One of the first principles of success in building a garden is to see that the soil is properly drained. A soil that is poorly drained soon shows signs of deoxidation, and the surplus water must be removed before the proper amount of air may pass between the particles of soil to allow the development of a healthy root system. Scientific men have found that by forcing oxygen into the soil by pressure will not only replace objectionable gases but will revitalize the root action of plants, especially street trees where the paving system has shut out so much air. Proper drainage raises the temperature of the soil and this encourages growth. It also encourages the growth of many beneficial bacteria which are so important in all plant life.



Undrained soils are not only cold but there is a tendency for the root system to develop near the surface. On the left the water table is near the surface in the spring preventing the development of a deep root system and the illustration on the right shows the water level lowered during the summer months and the roots left beyond the reach of the much needed moisture

There are many different types or kinds of soil—sand, clay, muck, and various grades of loams. Some plantsmen claim that the color of the soil has much to do with the growth of plants, directly or indirectly. Nevertheless we must make use of what we have and the color may be somewhat changed at times by adding manure, muck, sand or even sifted coal ashes. Continual cultivation changes the color somewhat but it also allows the sun's rays to reach the particles of soil, allows air to reach the roots and conserves moisture during a dry period by forming a dust mulch over the surface.



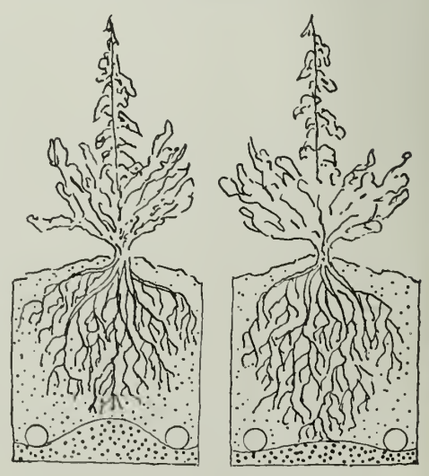
Influence of drainage on the ground water and the extent of the root zone (From "The Nature and Properties of Soils", Lyon & Buckman)

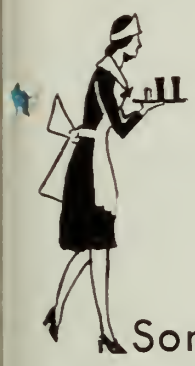
In considering the texture of the soil, the finer we pulverize the particles and mix them with decayed vegetable matter such as sod containing considerable clover, or various fertilizers, the better chance we have of building a garden soil that will give the best results. Seedlings may germinate in a sterile soil if the seed has air, moisture, and heat, but if the plant is to grow, produce flowers, and in turn again produce seed, it must have the proper food and it must be available. If the plant uses up most of its energy reaching for food and moisture, the flowers and crops are frequently diminished. A consideration of plant food is very important.

A good garden loam is a soil that is friable, having sufficient humus and fertilizers in it, a soil that shears freely from the implement, and is not sticky or gummy. In dealing with soils, one should consider the various fertilizers on the market and also their availability as a plant food. Decayed leaves from our trees mixed with a sprinkling of nitrate of soda and bone meal will add considerable plant food to the soil. If decayed leaves are applied to the garden soil add a sprinkling of lime after spading them in, to counteract the acid which is caused by decaying leaves. To get the best results in gardens, there is no real substitute for animal manures and the table which is given on the following page shows the percentage of plant-food constituents in fresh excrements of various animals:

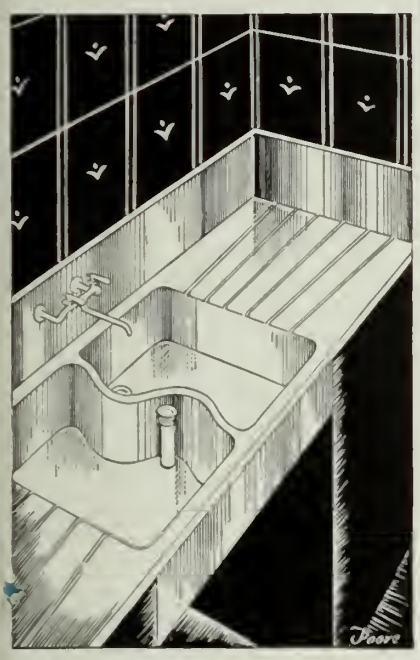
(Continued on page 130)

The illustration lower left shows the water table in the spring. On the right, note the water table in summer, and the deep root system. Drainage not only removed the surplus water but allows air to penetrate into the surface soil, which increases the action of beneficial bacteria and also encourages the development of a deep root system which means the plants can withstand a longer and more severe drouth period





Some peoples' servants stay . . . . .



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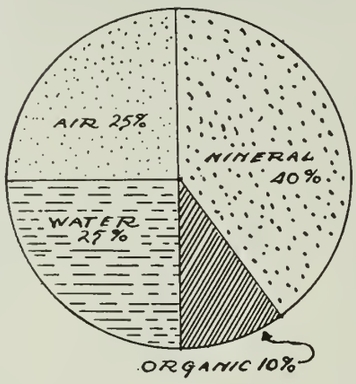
Building the Soil for Your Garden

(Continued from page 128)

Kind of Animal	Excrement		Water	Nitrogen	Phosphoric Acid	Potash
	Portion	*%*	*Percent*	*Percent*	*Percent*	*Percent*
Horse	Solid	80	75	0.55(0.50-0.60)	0.30(0.25-0.35)	0.40(0.30-0.50)
	Liquid	20	90	1.35(1.20-1.50)	trace	1.25(1.00-1.50)
	Mixed	—	78	0.70	0.25(0.11 P)	0.55(0.45K)
Cow	Solid	70	85	0.40(0.30-0.45)	0.20(0.15-0.25)	0.10(0.05-0.15)
	Liquid	30	92	1.00(0.80-1.20)	trace	1.35(1.30-1.40)
	Mixed	—	86	0.70	0.15(0.07 P)	0.45(0.37 K)
Pig	Solid	60	80	0.55(0.50-0.60)	0.50(0.45-0.60)	0.40(0.35-0.50)
	Liquid	40	97	0.40(0.30-0.50)	0.10(0.07-0.15)	0.45(0.20-0.70)
	Mixed	—	87	0.50	0.35(0.15 P)	0.40(0.33 K)
Sheep	Solid	67	60	0.75(0.70-0.80)	0.50(0.45-0.60)	0.45(0.30-0.60)
	Liquid	33	85	1.35(1.30-1.40)	0.05(0.02-0.08)	2.10(2.00-2.25)
	Mixed	—	68	0.95	0.35(0.15 P)	1.00(0.83 K)
Hen	Mixed	—	55	1.00(0.55-1.40)	0.80(0.35-1.00)	0.40(0.25-0.50)

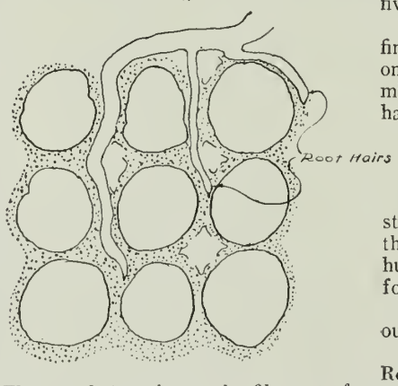
From "Fertilizers and Crops" page 291—Lucius L. Van Slyke.

In the preparation of a clay soil, red, yellow, or blue when it has been properly drained, one should consider



Volume composition of a loam soil when in good condition for plant growth. The air and water in a soil are variable and their proportion determines to a considerable degree the productivity. (From "The Nature and Properties of the Soil" by Lyon & Buckman)

carefully the texture. If it is a stiff soil, it should be lightened and while



The root hairs take up the filament of water which surrounds the particles of soil, therefore the finer the soil particles are pulverized, the more soil surface is exposed to these roots that all growing plants depend upon for their water supply. Plant food is also taken into the plant in the same manner

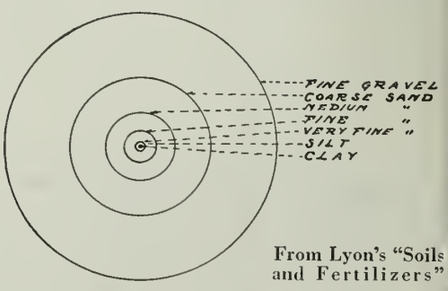
there is an old axiom that "Sand on clay is money thrown away, but clay on sand is money in the hand", this is only partly true, for the greatest mistake has been that we do not apply enough sand to make it worth while. If sand is not available, sifted coal ashes may be added to the soli, providing it is well mixed with the clay. All soils should be well cultivated to from eight to ten inches deep. Careful consideration should be given to the subsoil. If this soil which is below the cultivated area is stiff, it should be broken up. Dr. Blackman of England tells us that all the rain from the heavens is charged with electricity, 75% positive, and 25% negative, and the rain means much to plant life. Yet we depend on water reaching the roots by capillarity, and this action of water is not only retarded but frequently prevented when the subsoil is stiff.

In cultivating a stiff clay soil for the first time, add to it one to two inches of horse or cow manure where the animals have been bedded in straw. Turn this under in the fall and leave the soil in the rough so that the elements may help in making the soil friable. The following spring add from one to two, or even three, inches of common sand, especially if the clay is very stiff, and spade over thoroughly, breaking up the lumps of clay and mixing with the sand and manure. It pays to spade over such a soil several times. A sprinkling of finely ground bone meal added to the sand before spading is also recommended, because only ten percent of this fertilizer, in the decaying bone dust, is available the first year, and the bone fertilizer disintegrates slowly, lasting in the soil from twenty-five to forty years.

Frequently our failure to produce fine bloom is due to insect attack on the roots for there are many vermin in garden loam. The writer has had good results in adding about an inch of cut tobacco stems to the soil in the spring or fall, and spading this material in before planting. The tobacco juices destroy aphids and other vermin and at the same time the fibrous stems add humus to the soil as well as plant food.

Frequently we find the crowns of our perennials lifted considerably above ground in the spring and this shows that the soil (clay) has been

Relative sizes of soil particles in the various grades into which a mechanical analysis separates a soil. All are enlarged many times. Particles of fine gravel may vary in size from the largest circle to the next largest: coarse sand from the second to the third: medium sand from the third to the fourth. The dot in the center represents the largest clay particles: the smallest cannot be shown in a figure of this magnification



From Lyon's "Soils and Fertilizers"

(Continued on page 134)

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Decorated China

(Continued from page 115)

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That they were important at hunting breakfasts we may surmise from the magnificence of the decorations apart from the beauty of the painted panels. Gold leaf and rich ground colors as well as finely modeled handles go to prove that eminent craftsmen and artists must have been responsible for them. Another interesting phase of this type of decoration is found with the early pieces painted with coaching scenes. Many of the smaller Derby vases are painted with panels showing a hunting scene on one side with a view of the hounds in full cry on the obverse.

Another popular form of hunting subjects were the molded figures of horse and huntsmen with the hounds applied in white on a blue background. The figures are in high relief and against the color are especially effective. This style, like so many others that were popular in Georgian times, disappeared from use for some long time but apparently it has received a further impetus by its revival in American homes. This we can judge from the remark recently made by Sir Ronald Copeland, the present owner of the Spode factory. As he put it, all the English potteries were continually receiving requests for services to match odd pieces that had been found in this country. This has brought forgotten china patterns to the notice of us moderns. Wedgwood's have had to re-discover many molds that the present managers thought no longer existed, a similar search has been made among the lofts and sheds at the Spode pottery and the present china decorators of these and other famous establishments are now repeating the magnificent scenic and hunting panels which were possibly first painted by their own ancestors.

For the potter, as we have said, is bound by precedent, for which we may be grateful. A thing beautiful to the eye produced by an artist who knows the pride of individual accomplishment can rarely be improved upon. This explains why Americans who have become conscious of what is fitting in an interior are responsible for the revival of old styles of china and for the old styles of the other crafts, thus achieving harmony.

Under Cover

(Continued from page 118)

nobility of England and the Prince of Wales have taken to knitting. The text of this book is lucid and extremely practical and the whole forms a complete exposition of something that will soon interest all men.

TIME was when life was simple and easy, like taking rabbits out of a hat. One called in experts, turned things over with a light and carefree heart and presto—one had a smart, clever house to live in. But no longer! In decoration, architecture and even in the garden there is a disturbing change. All manner of new things are happening and only those who keep intimately informed of them can hope to capture the charm and spirit of the new things afoot. And that's where Country Life comes in!

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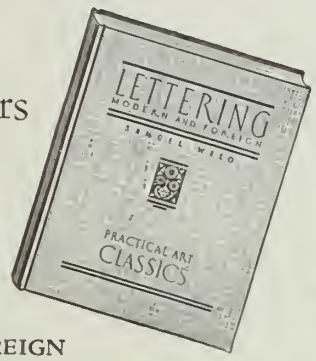

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Famous Clay People

(Continued from page 117)

sary, war. Three allies, heads of Empires, stand together. Her Majesty of England in the centre, holding with her left hand Louis Napoleon's and with her right that of the Sultan of Turkey. For this was made at the time of the War of the Crimea, a name familiar to me in my childhood, for the eldest son of the house had been one of the officers wounded in storming the Heights of Alma. I doubt if any one of the three crowned heads in that royal and imperial group was quite free from the blame of this war. Certainly not Louis Napoleon nor the Queen in her cabinet, who had made an unhappy alliance with him. The figures are not well-moulded—are squat, and without dignity.

That dignity has been more generously and abundantly given to another personage of the same time —Florence Nightingale—that noble, peremptory, single-minded woman. The finely-moulded figure, with flowing veil and drapery, stands alone in the library. I like to look at it, to feel as it were an influence of that great personality in the room.

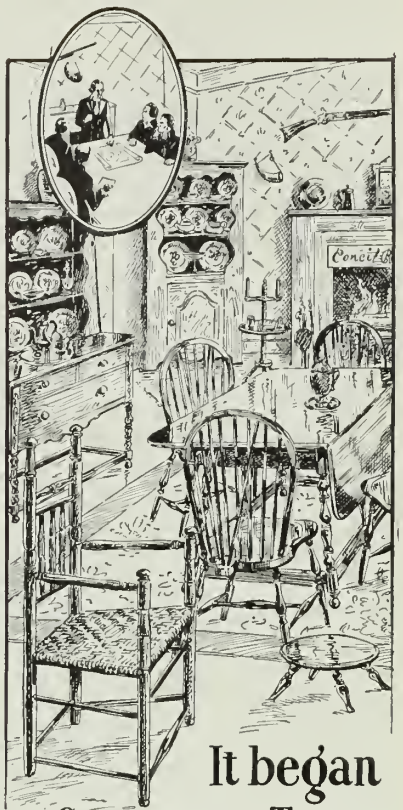
War again! "That servant of the Lord, with his Bible and his Sword" —General Gordon, with scarlet fez and white clothing, needed for service in South and East, saint and hero. —"by far the most chivalrous figure among Englishmen of our generation" —Wilfrid Blunt, himself a chivalrous man wrote of him thus. He had seen war in his early days in the trenches before Sebastopol, had fought later to bring peace, putting down the Boxer rebellion in China.

I think of Quixote, as he looked at the images of champions, among them Don Diego of Spain "his head all bloody, trampling upon Moors and treading upon heads . . . "

I have another group that one would swear was an emblem of unity and peace. The gallant bridegroom so proud and happy; the bride with graceful drooping head. One little shoe peeps from the folds of her flowered flounces; happy marriage is what it betokens, and this it was. For these are Frederic William, Crown Prince of Prussia, and Victoria, Princess Royal of England, father and mother of the Kaiser. What gift of trouble was placed by unseen hands in the cradle of their son? Or of what upbringing was it the fruit?

Field Marshal General, Sir John French, brings more battle memories. His figure on horseback is one of a group of Commanders in the Boer War; but when he came to Ireland as Lord Lieutenant in the heat of the fight for freedom, his Irish birth gained him no welcome. He was held as being "A living tool of England's hated rule."

And here also on horseback is Lord Roberts, the much-beloved man of war from his youth, having seen service in the Indian Mutiny in Abyssinia, in Afghanistan. He was Commander-in-Chief in India, in South Africa, in Ireland. The Transvaal was his last command. Lord Roberts is one of the few among these images whom I have spoken with, have sat at table with, whose hand I have touched—he and Gladstone and the Crown Princess of Germany. With King Edward and Queen Alexandria also, I have had some acquaintance, but I have put them very high in an obscure corner, because of the clumsiness and the want of dignity in the mould of these figures.



It began at Catamount Tavern

"No taxation without representation," the Squire said in this very room, and thumped the table as though to split the solid maple.

Many a meeting of the Green Mountain Boys has filled the Council Room in the Catamount Tavern. These chairs have heard the whispering of many a revolutionary plan. These tables have resounded to toasts, loud shouted to the rafters. For in this historic hostelry, they planned the great victory of Bennington

No wonder we like to pattern rooms today after the old tavern . . . a true cradle of American history. No wonder we try to recapture in every detail the charming air of hospitality and good cheer.

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BROTHERS

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Building the Soil for Your Garden

(Continued from page 130)

poorly prepared. The crowns are lifted by the frost during the winter and when the thaw comes the soil settles back into place leaving the crown and roots exposed. It is recommended that the plants in this case be lifted and heeled in on another part of the grounds, the soil lightened and the plants replaced. Little is gained by continually top dressing a poorly prepared flower bed.

Where perennials are to be planted on a clay soil, it is advisable to add 500 pounds of hydrated lime per one-fourth of an acre (10,750 square feet.) Allow the lime to mix with the soil before planting. Lime may be applied in the fall.

Generally speaking, a clay soil is acid in reaction and the application of lime does much to correct this acidity. One hundred pounds of clay will hold approximately fifty-six pounds of water with a temperature of 40° to 45° F. This cool soil is especially good for roses. In fact it will grow good crops of most of our garden plants if cultivated, fertilized, and put into good physical condition.

Sand is another material that troubles the gardener. It ranges in texture from a very fine sand to a very coarse gravel. One hundred pounds of ordinary sand only holds approximately twenty-two pounds of water at a temperature of 70° F. We must first find some way in which to have the sand hold sufficient moisture to sustain plant life. One hundred pounds of muck soil will hold approximately one hundred and forty-two pounds of water. The muck soil is usually very cool. In applying one to two inches of muck to the sand in the fall and the following spring apply one inch of decayed cow manure with a sprinkling of bone meal. Working this into the sand to a depth of eight to ten inches is most advisable. Of course if the sand is very light and open, there is nothing better than to mix in two to three inches of clay with the manure and bone meal. This is not always possible, but the muck soil is always available at dealers.

Plant-food is always necessary in sand, due to the fact that it contains but little available food. It is not advisable to apply the stable manure to sand in the fall because this valuable material usually leaches beyond the root system before spring. A mixture of half muck and a quarter sand, and a quarter garden loam placed about the roots of evergreens, box, mountain ash, dogwood, and other plants of this type that thrive in an acid-reaching soil, will do much to encourage their growth.

Everything that falls to the earth and becomes a part of it, helps not only to make soil, but in turn to create beauty and to bring happiness to man.

"Drop me the seed, that I, even in my brain,
May be its nourishing earth. No mortal knows
From what immortal granary comes the grain,
Nor how the earth conspires to make the rose.

But from the dust and from the wetted mud
Comes help, given or taken; so with me
Deep in my brain the essence of my blood
Shall give it stature until Beauty be.

It will look down, even as the burning flower
Smiles upon June, long after I am gone.
Dust-footed Time will never tell its hour,
Through dusty Time its rose will draw men on,
Through dusty Time its beauty shall make plain
Man, and Without, a spirit scattering grain."—John Masefield.

EDITOR'S NOTE: *The spring and summer numbers of* ARTS & DECORATION *will contain practical garden articles on: "Birds as Allies in Garden Making," "How to Build a Garden in the Shade," "Deciduous Trees for Special Places," "Cactus Gardens" and articles on the planting and care of day-lilies, roses, dahlias, chrysanthemums, etc.*

Jacobean Furniture

(Continued from page 120)

survey his charming countenance, when the whole house is one entire Speculum.

The lacquer was, of course, an imitation of the Chinese or Dutch finish of cabinets which were then being imported into England.

Collectors may come across an upholstered chair which is rather puzzling, being extraordinarily high in the seat, and having a low, padded back. These are farthingale chairs, about the only seats which could afford comfortable accommodation to the fashionably dressed women of the past. The farthingale, a huge whalebone structure, worn at the hips, under the petticoat, was fashionable as early as Elizabeth's day; indeed, contemporary paintings usually represent the Queen wearing her farthingale, and Shakespeare mentions it. Therefore, these farthingale chairs may be any period between Elizabeth and James II, when the farthingale fashion suffered a temporary eclipse.

This was the date of Thomas Tompion, the "father of English clock making", who lived from 1638 to 1713. You are lucky indeed if you have one of his grandfather clocks.

With regard to the "S"-shaped scroll so often encountered at this period, the suggestion that the "S" stands for Stuart is as ingenious as it is improbable, since it was a fashion imported from many other countries. However, it does help one to remember the date of this feature.

Trade with Holland was now considerable, and in the days when Englishmen at last rid themselves of the unpopular James II, in the days when walnut was definitely ousting oak as the fashionable wood Holland was to influence our furniture more than any other country; but that is another, and more walnutty story.

EDITOR'S NOTE: *This is the fifth of a comprehensive series of articles by R. Goodwin-Smith, an authority on English furniture. In the next issue Adam and Hepplewhite Furniture will be taken up in a manner similar to this discussion of Chippendale.*

Do You Want a Beautiful Garden?

Here is a Group of Practical Home Garden Handbooks written by F. F. Rockwell, an acknowledged authority which show you how to design, plant and take proper care of your garden all the year round.

PROPERLY planning the out-of-doors part of the home is now recognized to be quite as important as the house itself, while the effects often give greater joy and satisfaction. Owners cannot expect to secure good results unless they have some knowledge of the fundamental principles of good landscape design. The following volumes offer a timely and friendly guide and mine of information, presented in such a non-technical way as to be easily understood and readily followed.

Price $1.00 per copy plus 10c delivery charges.

LAWNS

Nearly every home has at least a small lawn, even if no other gardening is attempted. Despite the fact that "everybody has one" the problems of making and maintaining a satisfactory lawn are among the most perplexing to confront the home gardener.

This is more than merely a book on how to make a lawn. Mr. Rockwell shows in text and pictures how to lay it out and place the other elements of the landscape picture, how to correct existing mistakes, what grasses to use for various places, and how to maintain the lawn with least labor and best results. He also explains exactly how to make a new lawn, what and how to plant, and how to fight weeds, pests, and diseases.

GLADIOLUS

This is a compact and handy workbook for the grower of gladiolus, both for cut flowers, and especially for pleasing effects in the planting scheme of the home place. The book is arranged for easy use and written for practical help.

The suggestions on how and where to use "glads" and types and varieties will be helpful in making out orders. The chapters on care and culture, increasing the stock, creating new varieties, growing for exhibition, and harvesting and storing, will bring pleasure and success throughout the growing season.

IRISES

Here are complete directions for growing and using about the home one of the most popular and satisfactory of the garden flowers. Irises grow in every soil and situation and add greatly to the color and beauty of the home place.

This book on IRISES is written expressly for the owner of the small place who would make it attractive with growing things and enjoys the actual work with plants.

The author gives complete information on the various sorts and where to use them, soils, fertilizers, planting, care and propagating. This book will be useful to all who make gardens for beauty and pleasure.

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Evergreens more than any other planting material give an air of permanency and cheerful hospitality the year 'round, even to the smallest home place.

To accomplish just the right effect, however, requires some knowledge of the principles of good design, care in selecting the proper sorts, and proper attention after they are planted. All of this information will be found in this book, clearly and plainly written by one who is himself a home-owner and a garden-maker.

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Interior Decorating is a science as well as an art, since it rests upon very definite and immutable laws and principles. No matter how cultured and "artistic" one may be, without a thorough knowledge of those laws and principles one cannot avoid mistakes that are immediately apparent to those who know.

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And it is a course that will, in all probability, reveal in you hitherto unsuspected creative abilities.

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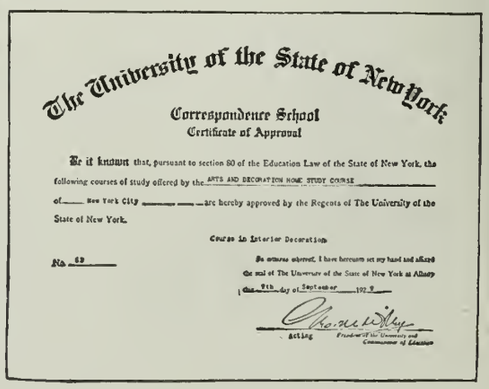

The University of the State of New York

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Course in Interior Decoration

No. 49

In witness whereof, I have hereunto set my hand and affixed the seal of The University of the State of New York at Albany this 9th day of September 1929

Acting Chancellor of the University and Commissioner of Education

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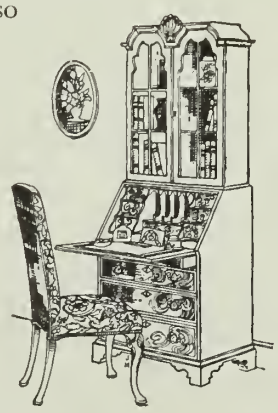

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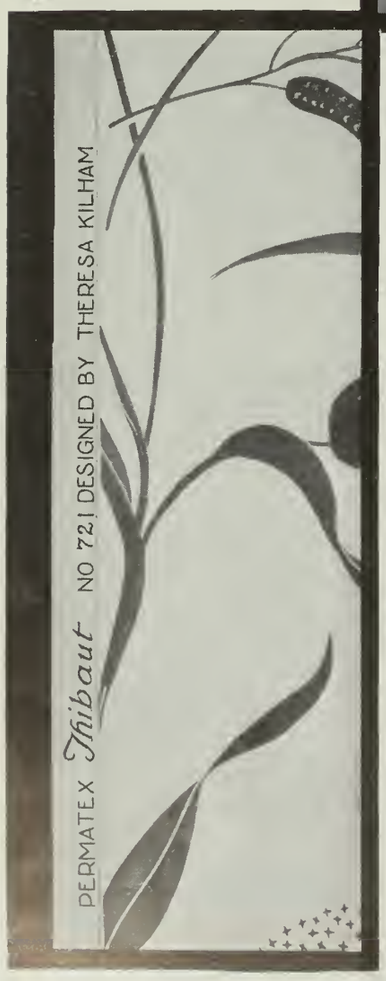

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YOU are fortunate, indeed, if you are planning to dress up your home this spring. For as gay, as sparkling as spring itself is the array of refreshingly new floor fashions now showing at good linoleum, department, and furniture stores.

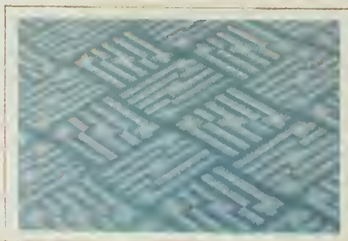
You will see textured embossed effects that rival rare old tapestries . . . delicate tints and shades that mirror an April rainbow . . . modern motifs that inspire new originality in your rooms.

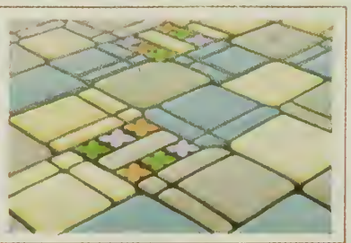
All these smart effects in Armstrong's Linoleum Floors have several virtues in common. They are foot-easy, quiet floors — warm and comfortable. Their Accolac-Processed surface is spot-proof, stain-proof, easily cleaned. When trimly cemented in place over linoleum lining felt, they bring to any room that tailor-made look so important in a well-appointed interior. And they're really very reasonable; the price range is generous enough to meet any crowded budget.

Won't you please see these latest creations of Armstrong Floor designers before you begin to decorate? And let us send you a bookful of model rooms that reveal in full color all the modern beauty of these style-setting linoleum floors. Just ask for *"New Ideas in Home Decoration,"* by Hazel Dell Brown, decorator. With your letter please enclose 10¢ in stamps to cover mailing cost. Address your request to Armstrong Cork Company, Floor Division, 929 Pine St., Lancaster, Pennsylvania.

Armstrong's Ⓐ *Product*

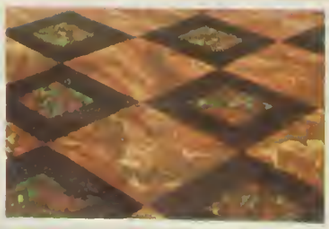
NEW THIS SPRING . . . Modernistic motif with colors softened and merged by a brand-new method, texture embossing. Ask for Design No. 3221 when you shop.





NEW THIS SPRING . . . Be sure to see this style-setting design. Ideal for sun porch or entrance hall that dares to be different. Armstrong's Embossed Inlaid Design No. 16002.

NEW THIS SPRING . . . Plenty of sparkle, yet quiet in color. This quaint effect is Embossed Inlaid Design No. 5266.



NEW THIS SPRING . . . Delicately grained marble laid in interesting color contrast. A fine foil for fabric rugs. Design No. 77.

Armstrong's Linoleum Floors
for every room in the house

PLAIN · INLAID · · EMBOSSED · · JASPÉ · · ARABESQ · · PRINTED · · *and* ARMSTRONG'S QUAKER RUGS

EVEN single pieces by Paul Lamerie are among the rarest and most desirable examples of Early English Plate and sets from his hand are prizes for which every collector strives. The sweetmeat dish illustrated here is one of four, each 5¾ inches in diameter, which Lamerie made in London in 1738, and their form and decoration are characteristic of this great craftsman at his best. This set, brought to America by James Robinson, should therefore be of most unusual interest to connoisseurs.

James Robinson

OLD ENGLISH SILVER & REPRODUCTIONS

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Baguès
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665 Fifth Avenue
New York

LUMINAIRE BRONZES FERRONNERIE

LONDON: 22 Grosvenor Square PARIS: 107 Rue la Boétie

IT is a well recognized fact that accessories and lamps are of such paramount importance that they either make or destroy the decorative value of a scheme. The Battle Chargers shown to the left are of faience and are reproductions of originals in the Rouen Museum.

IN THE group to the right are illustrated an old Louis Seize Bergère painted a Trianon Gray and covered with an antique red and gray Toile de Jouy against an antique screen of Louis Seize wall paper in old rose. There is a small tulipwood guéridon supporting a Bouillotte lamp. Pieces of this type and quality lend a decidedly fragile charm and intimacy to a scheme and are eminently suitable for the feminine living room.

Cassard Romano Imported Furniture is on display in our showrooms and may be purchased through accredited dealers or decorators

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After BOUCHER'S . . . . "*Renaud et Armide*"

You have probably stood enthralled before Boucher's "Renaud et Armide" where it hangs in the Musée du Louvre. And, in this tapestry, you will recapture the same response to the decorative genius of the artist so signally honored by Louis XV and all France.

*The size is ninety-one inches in width by seventy-five inches in height * * * the cost is $5,000.*

*The interested and appreciative are most cordially invited to view it. * **

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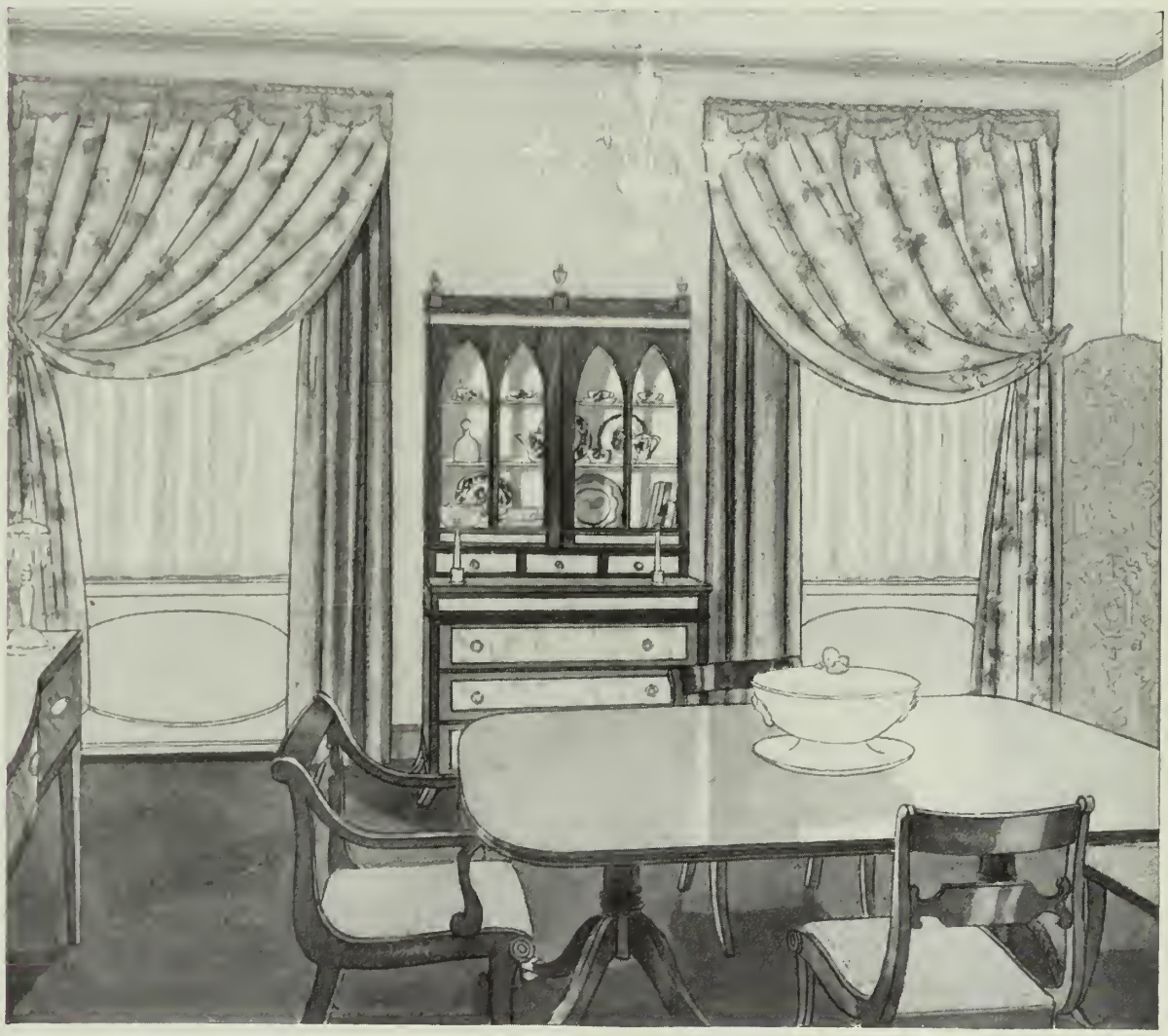
It still was "Little Old New York" when Duncan Phyfe set up his shop in Partition Street to make fine furniture for the local aristocracy. Today one of his chairs is a prize to be coveted by museums and collectors; and fortunate indeed are those who can number among their heirlooms a dining-table with the delicate pedestal and reversed curves for which this master craftsman was so famous.

In present-day rooms which would recapture the classic beauty of Duncan Phyfe's interiors, the choice of draperies is all-important. Only fabrics which are perfect in color, design and texture may be used in a decorative plan that makes so much of the flawless line and the perfect balance. Orinoka has created such materials for all rooms in this classic early-American style. Antique brocade, flowered with prim nosegays, makes the unusual draperies in a characteristic Phyfe interior. Alcona satin in a clear, soft color lines the brocade and falls in supple folds at one edge of the window. Rayham gauze, two-toned, filters the sunlight.

The colors of these lovely curtains are absolutely fadeless, for Orinoka guaranteed fabrics use only threads hand-dyed by a special process. The gorgeous tones are as integral a part of the material as the yarn itself. The designs are skillfully woven—never printed. Orinoka guaranteed draperies may be washed as often as you wish. They may be hung in the sunniest windows. Their colors are fast to both sun and water. Their rare designs bring distinction to any home. Insist on Orinoka—and insist on seeing the guarantee tag attached to every bolt. The Orinoka Mills, 183 Madison Ave., New York City.



An early-American dining-room, decorated in the style of Duncan Phyfe; from the 1930 Orinoka booklet

ORINOKA COLORFAST DRAPERIES ARE GUARANTEED SUN AND TUBFAST

Back of every yard of Orinoka Sunfast Fabrics you buy stand The Orinoka Mills with this assurance: "These goods are guaranteed absolutely fadeless. If the color changes from exposure to the sunlight or from washing, the merchant is hereby authorized to replace with new goods or refund the purchase price." Look for the guarantee tag on every bolt.

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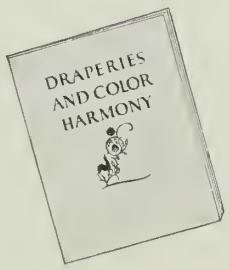
SEND 20 CENTS FOR A FULL-COLOR BOOKLET OF NEW INTERIORS

Hope Harvey *has planned 12 rooms in correct period styles of decoration in the new Orinoka color booklet, together with reproductions of drapery and upholstery materials. . . . "Dignified and artistic," says a well-known decoration editor, writing of the booklet. If you would like a copy, enclose 20 cents (in coin) with the coupon.*



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Gentlemen: I should like a copy of the 1930 Orinoka booklet, "Draperies and Color Harmony." I am enclosing 20 cents in coin.

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Showing how much its Mohawk Chenille carpeting contributes to the beautiful and home-like apartment of Miss Gertrude B. Lane—230 East 50th St., New York—editor of the WOMAN'S HOME COMPANION.

Chenille in the Town Apartment

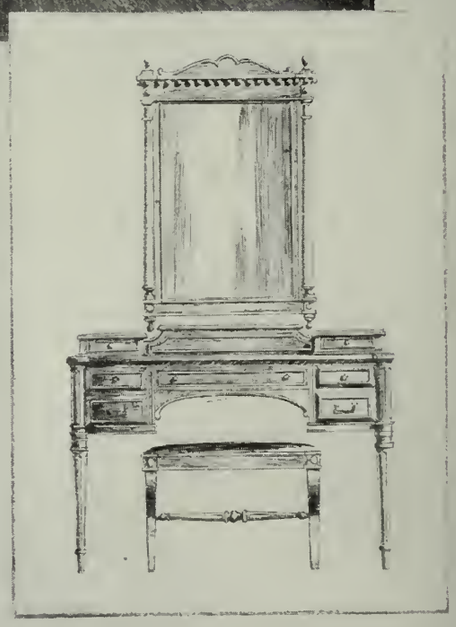
To the urban apartment—as well as to the pretentious country home—Mohawk Chenille brings luxury and distinction.

THE charm of Mohawk Chenille is by no means restricted in its application to the floors of public buildings or to homes of great extent and luxury. As can easily be seen from these camera studies, Chenille is a fabric ideally suited to the tasteful yet modest town apartment. There is a feeling of quiet repose and "homey" comfort in its deep pile that blends with a relaxed mood just as perfectly as its color schemes harmonize with the decoration and appointments.

The unique "flexibility" of Mohawk Chenille, of course, is another factor which is compelling its use in hundreds of smaller apartments. For Mohawk weaves its Chenilles in every standard width up to 30 feet and in any required shape, however irregular. This means that seams can be entirely avoided and the room thus made to appear larger than it is, the expanse of carpet beauty being uninterrupted throughout its length and breadth. Furthermore, your choice of color and design is practically unlimited, for Mohawk's skilled colorists can match your rug to any desired shade, and any symbol, crest or decorative theme can be taken as the design motif.

Another restful area—Mohawk Chenille-covered —in Miss Lane's apartment.

The Mohawk Carpet Mills manufactures Chenille carpets—and rugs—in a great variety of grades and pile depths. There are, too, experts on its staff ready to advise and assist your decorator or furniture dealer in measuring, ordering and laying Chenille. Where special patterns are desired, these experts can also arrange to submit individual designs, through the dealer of your choice. An investigation of Chenille will reveal to you its remarkable possibilities for the expression of personality in your home.



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This bedroom suite with the delicate upright dignity of Directoire is perfectly keyed to a charming boudoir of soft and restful color. Every piece is distinguished by its classic simplicity . . . its formality and spirit of conservatism —all authentic signs of the period under Napoleon's consulate when these designs were created. : : : All the Johnson suites conform to your ideas of good style—and are comfortable, livable and true to the design of their period. You will find exquisite individual pieces as well as ensembles of furniture for the various rooms of your home. This suite may now be seen in fine stores throughout the country.

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A new moist-air compartment that makes vegetables crisp, firm and delightfully full-flavored . . . Mail coupon for our new free salad recipe book today

The "Cold Control"

THE new Frigidaire Hydrator freshens your vegetables with the magic effect of chilly dew on a growing garden. It makes celery crisp and tender—lettuce fresh and brittle—tomatoes firm and full of flavor. And it does more than that. It makes it far easier for you to prepare vegetables for the table.

No longer need you go through your refrigerator selecting vegetables and salad materials first from one shelf and then another. Now you can keep *all* your celery, lettuce, tomatoes and similar vegetables in this new Frigidaire Hydrator *ready for instant use.*

Every household Frigidaire is now equipped with the Hydrator. In addition, each new model has the famous "Cold Control"—a device that speeds the freezing of ice cubes and desserts.

Frigidaire also has the extra power that insures dependable refrigeration regardless of kitchen temperatures. And every household cabinet is both practical and beautiful. All have convenient elevated shelves. All are lustrous, rust-proof Porcelain-on-steel inside and out—as easy to clean as chinaware.

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New salad recipe book now sent free

We have just prepared a special salad recipe book which also gives full details about the Hydrator. The recipes are new and different and the facts about the Hydrator are interestingly told. May we send you this book with a copy of the new Frigidaire catalog—free? The coupon will bring both books without the slightest obligation. Frigidaire Corporation, Dayton, Ohio. In Canada, 1604 Sterling Tower, Toronto, Ontario.

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Creative selection, not cost, is the key to bathroom furnishing

It is only recently that the problem of this, the room that distinguishes the homes of the Twentieth Century from the homes of all previous centuries, has been stated by architects and interior decorators.

They have recognized the need of this modern interior for light and air, for materials of perfect suitability, for new forms and variety of color in plumbing fixtures.

Today there is greater variety than ever before in decorative and comparatively inexpensive building materials. Finer forms for plumbing fixtures have been created by the Standard Sanitary Mfg. Company, forms which, despite the limitations imposed by utility, reveal artistic value in their simplicity of line and beauty of finish.

And now all "Standard" Plumbing Fixture designs, the least as well as the most expensive, are made in these colors: Ming Green, T'ang Red, Ionian Black, Clair de Lune Blue, Ivoire de Medici, St. Porchaire Brown, Orchid of Vincennes, Rose du Barry and Royal Copenhagen Blue.

So with all the fine materials and beautiful "Standard" Plumbing Fixtures now available, beauty in bathroom furnishing is more a question of taste and selection than of cost.

Would you like to read an interesting book which presents the subject at greater length and illustrates many beautiful bathroom designs? "Color and Style in Bathroom Furnishing and Decoration" will be sent on request, and, if desired, information about an easy financing plan

"Standard" PLUMBING FIXTURES

Standard Sanitary Mfg. Co.

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American Corto Radiators in your rooms bring the welcome warmth and cheer that makes your guests like to stay . . . and an "Ideal" Boiler downstairs puts even the cellar on a social footing . . . showing what happens when you modernize your home with American Radiator Heating.

And now is the time to take care of the installation. Remember last winter's resolution, and do not shiver through another winter with cold, drafty rooms. Write us for descriptive literature, and call in a reliable heating dealer for detailed cost. No obligation whatever.

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HOT WATER SUPPLY
The Hotcoil Heater gives constant hot water and operates with the utmost economy. Write for details.

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Harmony . . .

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BRUCE oak plank are available in three grades — Mansion, Fireside and Tavern, in three sizes—4, 6, and 8 inches, 13/16" thickness. May be installed equal or random widths, the full length of the floor, wall or ceiling; or random widths and random lengths. Same sizes in planks of walnut and Philippine hardwoods.

Plank Oak Floors are an accepted style. To achieve a pleasing unity, wide boards may be used also for walls, or even ceilings.

WOOD for interiors links the present with the best architectural traditions of the past. Modern use traces its heritage to historic structures of the old world where floors, walls and ceilings were all or in part of rough hand-hewn boards. Wood is inimitable in its natural beauty and quiet dignity. When oak, for example, is dominant in decoration the effect is homelike; there is a sense of warm friendliness and intimacy for all who come under the spell of the "wood room."

Emphasis in style is gained by beveled edges and the use of varying widths set at random. In the illustration planks of one width only are used, carried to the ceiling; they could have been varied with narrower and wider boards, as in the floor. And by utilizing so called "lower" grades, knots and unevenness of grain and color would still further suggest the casual effect of old world interiors.

Write us for suggestions as to many interesting effects obtained through the use of oak, or even walnut and Philippine hardwood planks, for remodeling or in new construction.

In this wall installation, planks are carried to a frieze decoration above. They may extend to a wainscoting or to the ceiling, to suit individual taste.

E. L. Bruce Co.
MEMPHIS . TENNESSEE

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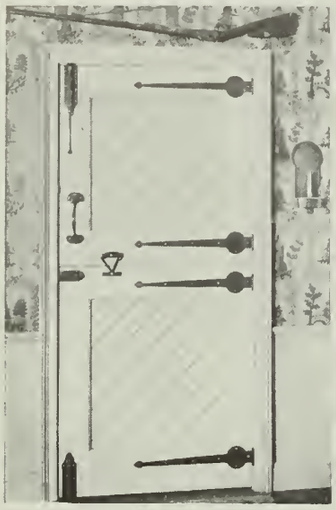

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162 E. 53rd St. New York City

From the Smart Shops

By ELIZABETH LOUNSBERY

Chinese red tea canister lamp, shade to match. Reproduction Ming figure book ends. Old brass bowl with glass tulips. Courtesy The Norfolk Shop, 16 East 50th St.

DISTINCTIVE lamps and decorative accessories that have been so prominently featured at The Norfolk Shop during their occupancy of an avenue shop, are still to be had in their new showrooms. Associated with their work of complete house decoration, in which antique furniture is largely introduced, effective chintzes and drapery fabrics, appropriate to the setting, also play an important part, as does early American furniture, suitable for the country house.

THE garden setting in its many phases is supplied by the Pompeian Garden Furniture Co., in any medium desired, be it Pompeian stone, marble or bronze. Fountains, bird baths, finials for the end of the garden walk; sun dials, well curbs of notable interest, as well as stone benches, tables, plant boxes and Italian pottery oil jars, are to be enumerated with bronze fountain figures in a most comprehensive display, in varying sizes.

BEAUTIFUL old fabrics and embroideries, colorful prints and paintings, in which the work of Albert P. Ryder is included, meet the eye on every side in the studio of Miss K. R. Gerry. Antique church laces, adapted for modern use on the dining table are other decorative features, reflecting the old world charm. Associated with Miss Gerry in the execution of her interior work, in which she favors the XVIIIth century French and English periods, and Early American, is Mr. J. Harron Cameron.

Reproduction in Pompeian stone of well curb from collection of Manfredo Saluzzo. Courtesy Pompeian Garden Furniture Co., 30 East 22nd St.

FURNITURE of historic origin and of the cruder provincial or peasant type is represented in the productions of the Charlotte Furniture Co., procurable at the larger retail department stores and furniture stores. These consist of reproductions and adaptations of Colonial and early American groups, the earlier English periods and French Provincial

Sheraton chair, damask seat. Walnut poudreuse table; Spode cachepôt and early American game box. Courtesy K. R. Gerry, 8 W. 47th St.

The finishing touch in any picture of decorative perfection—

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RADIATOR
ENCLOSURES

Custom built of the finest furniture steel

NEW decorative possibilities suggest themselves, new comforts are realized, new heating and cleaning economies made easy with Dixie-built radiator enclosures. Each one made-to-order in the style and finish you desire. Write for illustrated catalogue. Dept. D.

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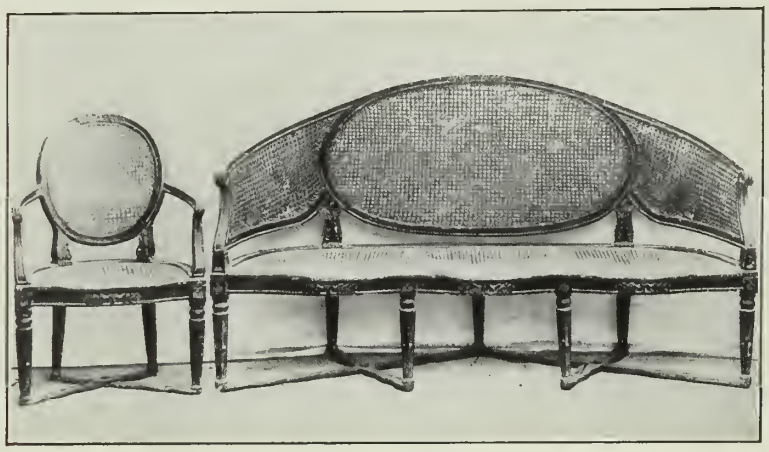
217 East 42 St. New York



The above group is one of the many unusual and rare Antique pieces that I have recently purchased personally in Italy. Executed in the true style of early Louis XVI, circa 1760, it is finely carved and enriched with polychrome of delicate blue and chrome yellow. This charming suite consists of sofa and six armchairs.

Antique Marble & Stone Architectural Pieces · Wrought Irons · Furniture Panels & Decorative Paintings and Fabrics.

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168 East 51st Street NEW YORK
(East of Lexington Ave.)

CHAIRS
CHAISES
DAY BEDS
LOVE SEATS
DIVANS
SOFAS

Upholstered pieces by REGENT SHOPS *as displayed at Mayhew Shop, Madison Avenue, New York City*

Tempting Charm

REGENT SHOPS furniture reaches the buyer in smart shops who discriminates between high value and high prices. It has a quick appeal to the customer who, if she knows little about the hidden quality of fine construction, yet, "knows what she likes" . . . *and buys it!*

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This charming hamper. . . .

is notable for its unique shape. It is strongly built of metal and hand painted and decorated with any design of your selection. The ventilation is concealed when the hamper is placed against the wall.

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Andiron Shop, Inc.
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#556—24" High
Cast Brass Tops
Wrought Iron Feet

Booklet A upon request

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MADE of high-fired durable Terra Cotta—by master craftsmen—these three pieces are typical of hundreds of works including: Sun Dials, Gazing Globes, Boxes, Vases, etc., for beautifying the Garden, Sun-room or Interior.

Send ten cents in stamps for illustrated catalog.

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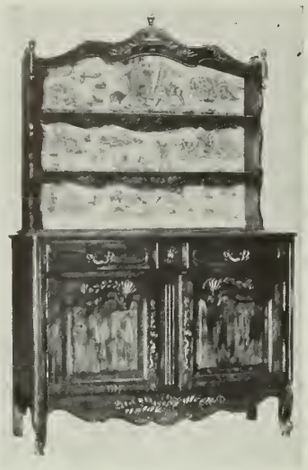
3212 *Walnut Street,* PHILADELPHIA
Also on display 509 Madison Ave., New York

2077 Fish Cocktail Tray
(chromium plated)
14 x 7¾ inches, $18

RENA ROSENTHAL
520 MADISON AVENUE, N. Y. C.



Reproduction of French Provincial walnut open dresser, with rose toile backing. Antique wax finish. Courtesy Charlotte Furniture Co., 152 W. 42d St.

carried out in pine, beech, cherry, maple, oak, mahogany and walnut.

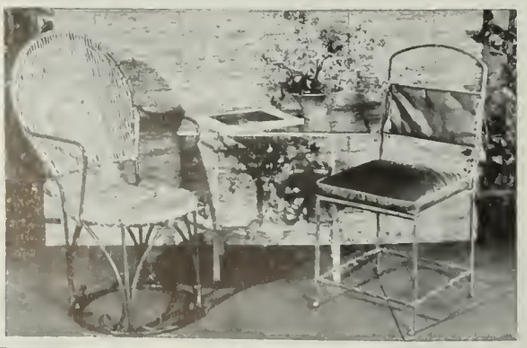
Expert finish is given each piece to simulate the appearance of age, and charm added to serviceability by preserving the patina of the wood beneath a stain-proof wax surface.

SEMI-FINISHED needlework pieces, so suitable as furniture coverings, cushions, bell pulls and panels, imported by Henry Hesse, are particularly appealing as summer approaches and the long days, idled away in the open, suggest embroidery that may be picked up at intervals. These are to be had with certain motifs finished and the background laid in already to be worked with the wool supplied with each piece. Among the smaller pieces, sewing bags and petit point handbags offer further choice or the lovely new mule tops, to be worked in delicate, pastel colored silks, with center flower motifs.

Needlepoint wall panel, 25" x 29". XVIIIth century design; embroidered petit point birds and castle and background laid in. Courtesy Henry Hesse, Inc., 641 Madison Ave.

IRON furniture has become so definite a factor, not only for the country house but the city pent house and roof garden, that each year the manufacturers vie in securing something not only different in line but in increased comfort. In this endeavor the L. D. Ford Corp., has succeeded beyond question in producing two diversified types—namely, those illustrated, in which the waterproof rattan seat and back of one offer all the advantages of the waterproof covered cushions of the other. Another practical example is the love seat with painted iron frame, upholstered seat and back and a gay awning canopy. Unusual weather vanes, glass top tables, lanterns and lighting fixtures are also made by this firm, from original designs.

New green iron and weatherproof rattan seated chair. Glass top table, verde finish. Iron chair with waterproof cushions in orange and green. Courtesy L. D. Ford Corp., 16 East 54th St.



FLOWER decorated kitchenware, as shown by the Kitchenette Art Shop, quite tempts one with its gaiety away from the garden itself to the kitchen, when made beautiful by colorful flower motifs, such as are possible in the sets of dry grocery containers, cake and bread boxes, vegetable racks and in fact every necessary detail, even to the clock.

For the bathroom, also, all sorts of lovely things have been provided here, that include in-

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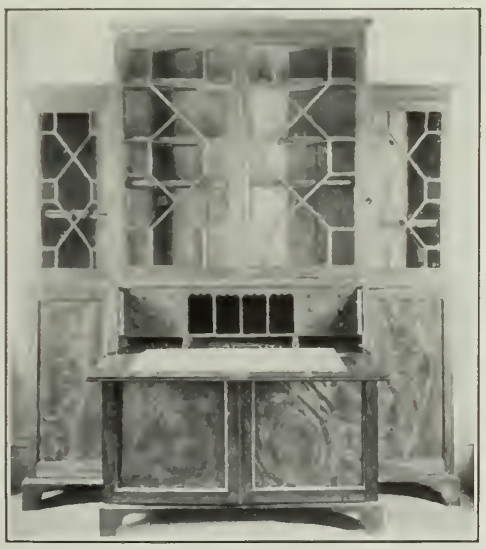

18th Century Breakfront Secretary with slant top desk.

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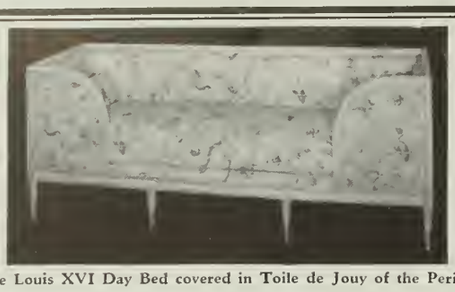

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Copy of an old Virginia wing chair with slip seat. The original is known to be over 200 years old, having been in one family for close on to this length of time. Note the contour of the back, the flutings of the front legs.

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Daffodil decorated dry grocery containers, set of 4. Child's tray in reds and green and utility kitchen cabinet. Courtesy The Kitchenette Art Shop, 425 Madison Ave.

THE unusual in china and glass, and in fact everything required for a perfectly appointed table, is to be found at The Little Gallery—from the finest hand woven embroidered linen runners and cloths, to the most delicate Venetian and bubblelike Viennese glass. With these may also be used the lovely silk cloths, lace or fringe edged under lace runners. Old laces belonging to the customer are also mounted here, as for example, with Italian bobbin lace, making the most exquisite tea cloths and runners. Hand wrought American silver and French silver by Lapparra, likewise small tables, chairs and stools, made from old wood; mirrors, hand wrought jewelry, pewter and modern glass are also shown.

Modern Limoges tea set in grays and gold. Golden tree Cantigalli plate and Swedish goblet and wine glass. Courtesy The Little Gallery, 29 W. 56th St.

Rose pattern chintz bedspread with jade and coral glazed chintz frill and jade pipings. Comfort to match, single and double sizes. Courtesy Carlin Comforts, 528 Madison Ave.

SUMMERY bed coverings of bright-cheerful colors are offered in the new chintz bedspread and triguing toilet bottles, scales, and pastel colored rubberized crêpe de Chine shower curtains, so soft and pliable as to call for their repeated use as window curtains.

lambswool lined comforts by Carlin Comforts. For similar use are the hand stitched quilted satin comforts, of light weight, and the sunfast scalloped edge and piped taffetas, in all shades, equally reasonable in price. For more elaborate use, are the applique lace chaise longue throws, over beige satin with ribbon bands and silk flowers. For traveling there are moiré sets comprising a bag, pillow and sheets, also a negligée, in practical colorings.

CLOSET treatment in its daintiest and most appealing decoration is executed by The Closet Shop in such a variety of lovely color combinations and feminine touches that it must be seen to be appreciated. As a supplementary closet convenience, a decorated rod with slanting hat pegs, so arranged as to hold four hats, is especially desirable for limited closet space, also the costumer with hangers. For further accommodation, in the small bedroom, is the narrow glass front closet, painted and flower decorated, with a shelf, four trays and three drawers, and the twin cabinet with six shelves for slippers.

Folding iron tray rest, red lacquer trays. Decorated beverage set and iron flower holder with green pottery pot. Courtesy The Closet Shop, 780 Madison Ave.

DECORATIONS OF DISTINCTION

Antiques for the Home

By EDWARD WENHAM

A Louis XV bahut with a wall mirror above, suitable for a hall or the end wall of a room. Courtesy Ann Elsey, 138 E. 54th St., N. Y. C.

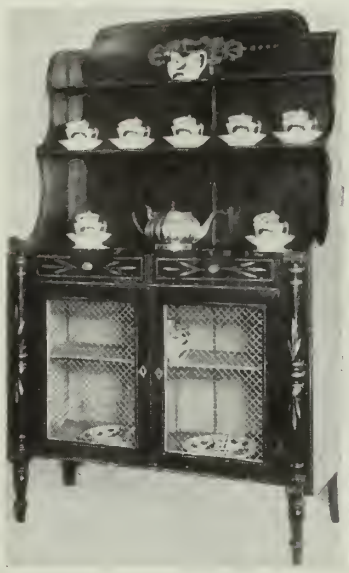
EVERY room in the house calls for wall furniture but consideration has to be given to the suitability and size of the articles selected. This problem is often met when furnishing the end walls of smaller rooms and when choosing a piece for a hall. If furniture disproportionate to an interior is placed against an end wall, it tends to foreshorten the room. Only recently we found the solution for this very problem in the setting comprising the Louis XV bahut and mirror imported by Ann Elsey and shown here. This is one of the many arrangements utilizing smaller pieces of furniture, so appropriate to a hall or to an end wall.

An early 19th Century silver urn showing the Neo-Classic influence of the Adam designs. Courtesy J. E. Caldwell & Co., Philadelphia, Pa.

UNTIL fairly recently, beautiful silver urns, once in everyday use, were regarded as merely ornamental and not a few of them were adapted as bases for lamps. But with the reappearance of homes furnished in the styles of Georgian days, there has been a revival of many Georgian customs. Urns, such as that illustrated by courtesy of J. E. Caldwell, as well as numerous other early articles of silver are again part of the silver on the sideboard.

At large gatherings they are exceptionally convenient for coffee and when so used on the table it cannot be denied that an urn confers a certain oldtime romance. These splendid works of the old silversmiths appeared in the late 18th Century and replaced the earlier tea-kettle. They were intended to hold hot water to replenish the tea-pot, the heat being maintained in the water by a piece of red hot iron placed in a socket inside the urn or by a spirit lamp at the base. Later on, tea was made in the urn and the cups filled from the little faucet. Tea doubtless stimulated the memories of those present at the fashionable functions and assisted them in recalling choice items of scandal. In America today, coffee has almost entirely replaced the tea in the urn and the topics of scandal have been superseded by our national subject of conversation. Apropos which, we have known parties where the "national subject" has poured from the faucet of the silver urn.

WITH all French furniture and woodwork, whether it be provincial or the more sophisticated Parisian, there is a certain light gaiety lacking in the contemporary English. The Gallic *ébénistes* consistently made use of different mediums to add brightness to the otherwise rather sombre surfaces of the wood. To the more elaborate commodes, cabinets and desks for the great salons they would apply massive gilt ormolu mounts,



French sideboard painted black with gilt decorations suitable for a small room. Courtesy Ewin & Ewin, Inc. 667 Madison Ave., N. Y. C.

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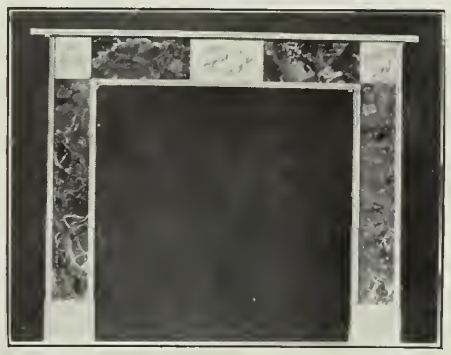

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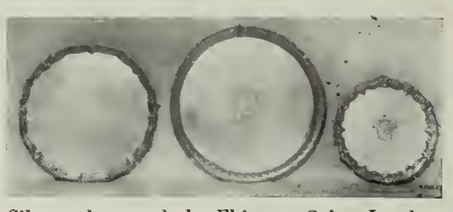
often over profusely applied or furniture would be entirely gilded or inlaid with varicolored woods and other decorative forms such as that achieved by Buhl when he employed brass and tortoise-shell. The same desire for bright surfaces appears in furniture of more modest French homes, an example of this being the sideboard shown here, imported by Ewin & Ewin. This interesting piece is painted black and what is known as "grained," the natural markings of the wood being reproduced on the surface. The delicate decorations are in gilt. China placed on the shelves demonstrates how decorative such a sideboard may become in a small room.



Silver salver made by Ebinezer Cokst, London, 1765, engraved with armorial insignia. Courtesy Stair & Andrew, 45 E. 57th St., N. Y. C.

NO works of earlier times are more historical or more romantic than the English Georgian silver of which so much has been brought to America in the past ten years. Many of the articles have come from the homes of men prominent in the history of Great Britain; and because it has always been a tradition that silver should be engraved with the family crest or coat-of-arms, we are often able to trace the original owners. Much of the early Georgian silver had no ornamentation except for the mounts, the body being decorated only with the heraldic symbol. An example of this is the small salver from the shop of Stair & Andrew. As will be seen, the surface of the salver is plain other than the coat-of-arms, decoration being applied on the edge in the form of gadroon and scroll mounts. The scroll shows the influence of Paul Lamerie and that school of silversmiths who introduced the Rococo styles from France. The shield is what is known in heraldry as impaled; it shows the conjoining of two coats-of-arms, this often being done when two families became related by marriage. Considerable information may be obtained by those who own silver engraved with heraldic symbols, from Fairburn's two volumes of crests.

THAT grace in furniture which results from the combination of curves and rectangles reached its height in the styles of the English 18th Century designers. Our present-day acknowledgement of this is seen in the popularity of English Georgian furniture in modern homes. Whether Chippendale or the later Hepplewhite and Sheraton, each displays that unostentatious beauty, though possibly the wall furniture of the Neo-Classic school, to which both Hepplewhite and Sheraton belonged, is slightly more delicate and better suited to certain types of rooms. Hepplewhite was especially adept in his use of curvations and this is evident from the secretary illustrated, from the shop of Lans. This fine piece of furniture is of mahogany inlaid with satinwood, the fallfront of the desk section being cross-banded. There is also much interest in the arrangement of the glazed paneled doors which are unusually attractive.

Mahogany inlaid secretary-cabinet with glazed doors in the style of Hepplewhite. By the courtesy of Lans, 554 Madison Ave., N. Y. C.

American Chippendale style chair in walnut with pierced and interlaced scroll back. Courtesy Albert & Alsberg, Inc., 745 Madison Ave., N. Y. C.

THE diligent search which has been and still is being made for early American furniture is continually bringing interesting

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DECORATIONS OF DISTINCTION

Small figures made by the early English potters showing the quaint subjects selected by these men. Courtesy Philip Suval, Inc., 823 Madison Ave., N. Y. C.

examples to light. Those of us who have a strong leaning toward walnut, will discover in visiting American shops that 18th Century American cabinet-makers used this beautiful wood for much furniture of the Chippendale type. Our native craftsmen, not always able to obtain mahogany, resorted to the walnut which grew in various parts of this country. Consequently, it is not uncommon to find quite important pieces of furniture in America, made from the designs of the great Thomas Chippendale, showing that soft brown patina of our native walnut. The chair illustrated from the shop of Ruth Albert & Elsie F. Alsberg is an example of this. But while we speak of this as Chippendale it is perhaps more interesting because it combines several forms which were derived from the earlier Queen Anne period.

MANY varieties of ornaments have been produced to bring color to our rooms, not a few of them dating from as early as the 18th Century. Most of us remember some of these charming ornaments as part of the decorations of our first homes; quaint little china houses, figures of animals. and statuettes of humans. The attraction of these emanates from their soft colors and from the naïve modeling. Some more important examples were the work of eminent sculptors, but a larger number were by the less experienced potters of Staffordshire. Both types are illustrated here by several which were among many acquired in England by Philip Suval. The number of subjects represented by these ornaments is almost innumerable and each brings to a room an old-time atmosphere. Those on the upper line are reminiscent of many an old tintype photograph. Surely in the quaint pair comprising the silk-bedecked lady with the large bonnet and the gentleman in the "topper", it is possible to see the bride and groom of a village wedding as it is in the less gorgeously apparelled pair on the opposite side. Nor is it difficult to imagine the gentleman with the gun, accompanied by his dog, a "portrait" of the Squire of the village. It is this phase of these little figures which adds interest to their remarkable decorative value. Also, as it has been truly said, they offer the collector of antiques an opportunity to combine his hobby with the beautifying of the home.

SOME time ago, we saw in a home we visited two framed panels on which a series of old pistols were fastened. These were in the hall, one each side of an old grandfather clock. Though old pistols are frequently arranged on walls, these were the first we had seen "framed" and it must be admitted that they added considerable decoration to that hall. The accompanying picture, borrowed from Clapp & Graham, illustrates the beauty of these fine little weapons of offense and defense.

Old pistols of these types form an unusual wall decoration when arranged in a frame. Courtesy Clapp & Graham Co., 514 Madison Ave., N. Y. C.

Many of them are finely engraved on barrels and on the trigger guards, the metal appearing in brilliant contrast to the warm patina of the wooden grips. Often the grips are beautifully carved. Owing to the various sizes obtainable, they may be arranged in a frame suitable for den, library or hall.

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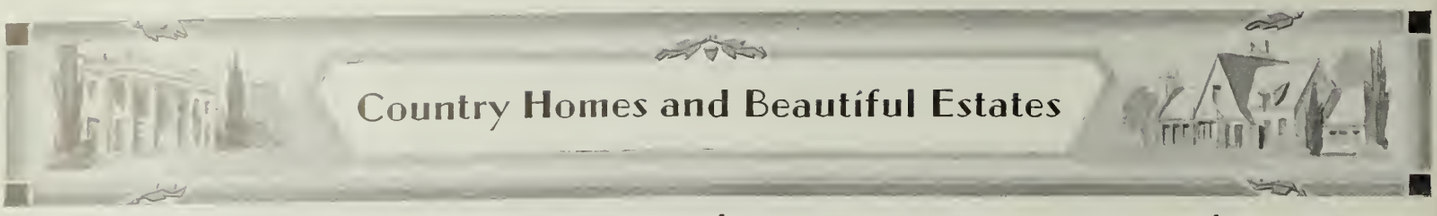

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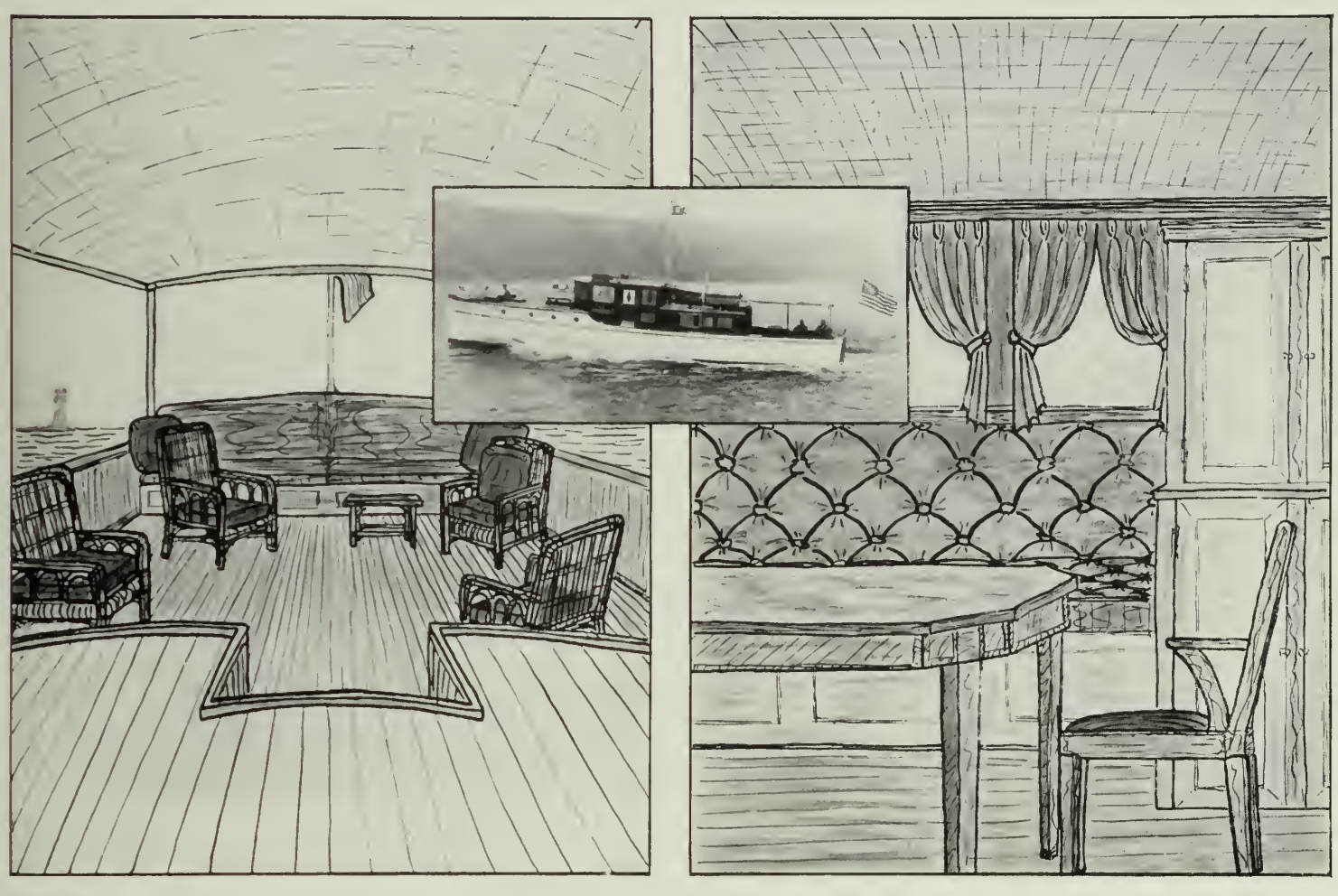

Interior and exterior of the yacht of Mr. W. K. Corby of Washington, D. C.

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In the sketches shown above we have used Aquapruf-Kapock on the cushions, upholstering and curtains. As the yacht was used in the salt water of Florida during the winter and in the Potomac the rest of the year, it was necessary to have material that was impervious to both salt water and sun. These materials have withstood this double test perfectly.

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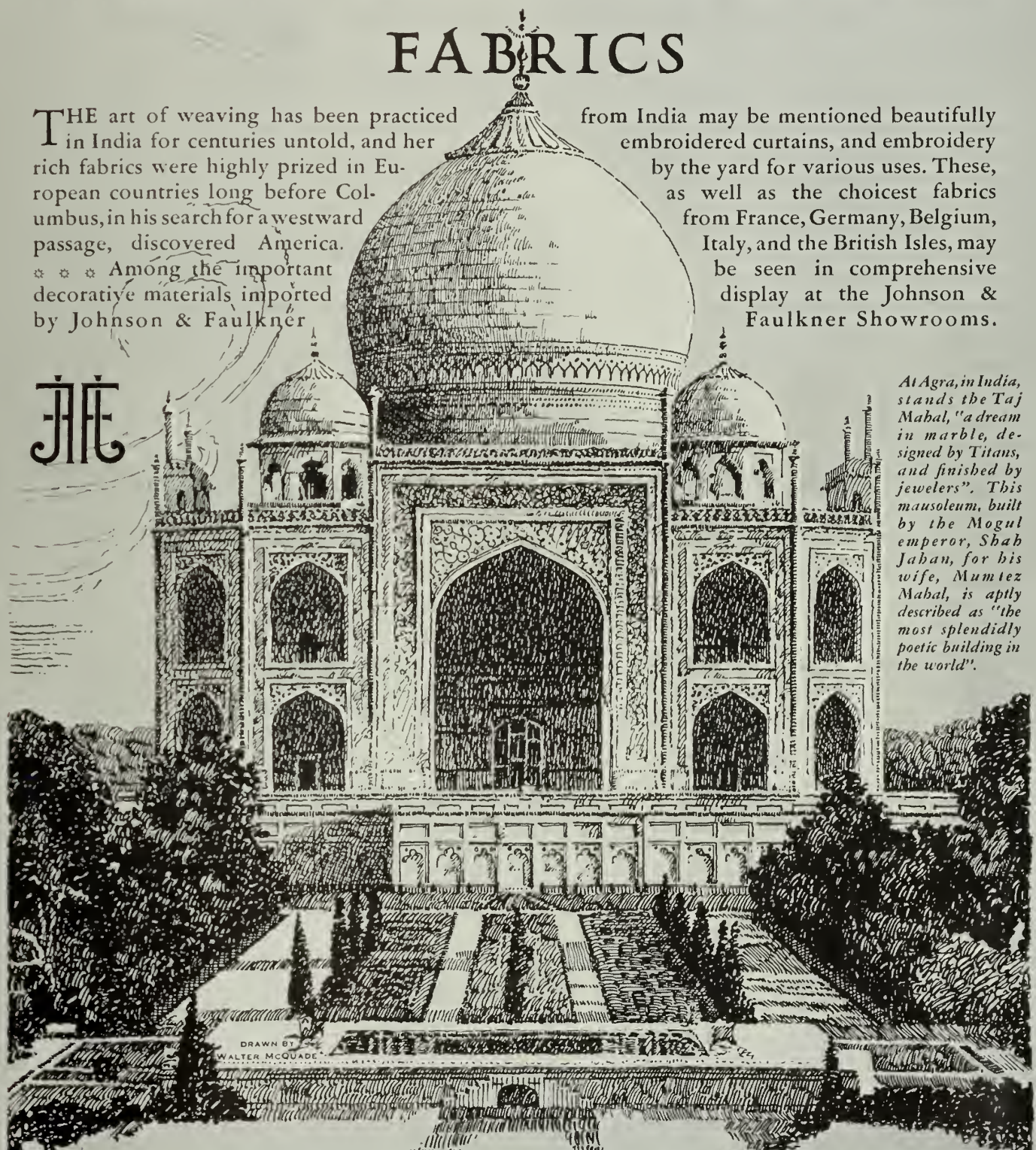

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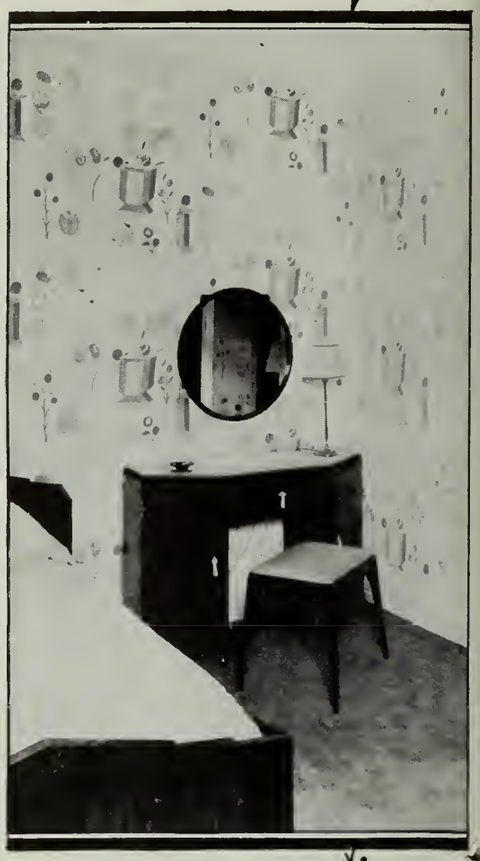

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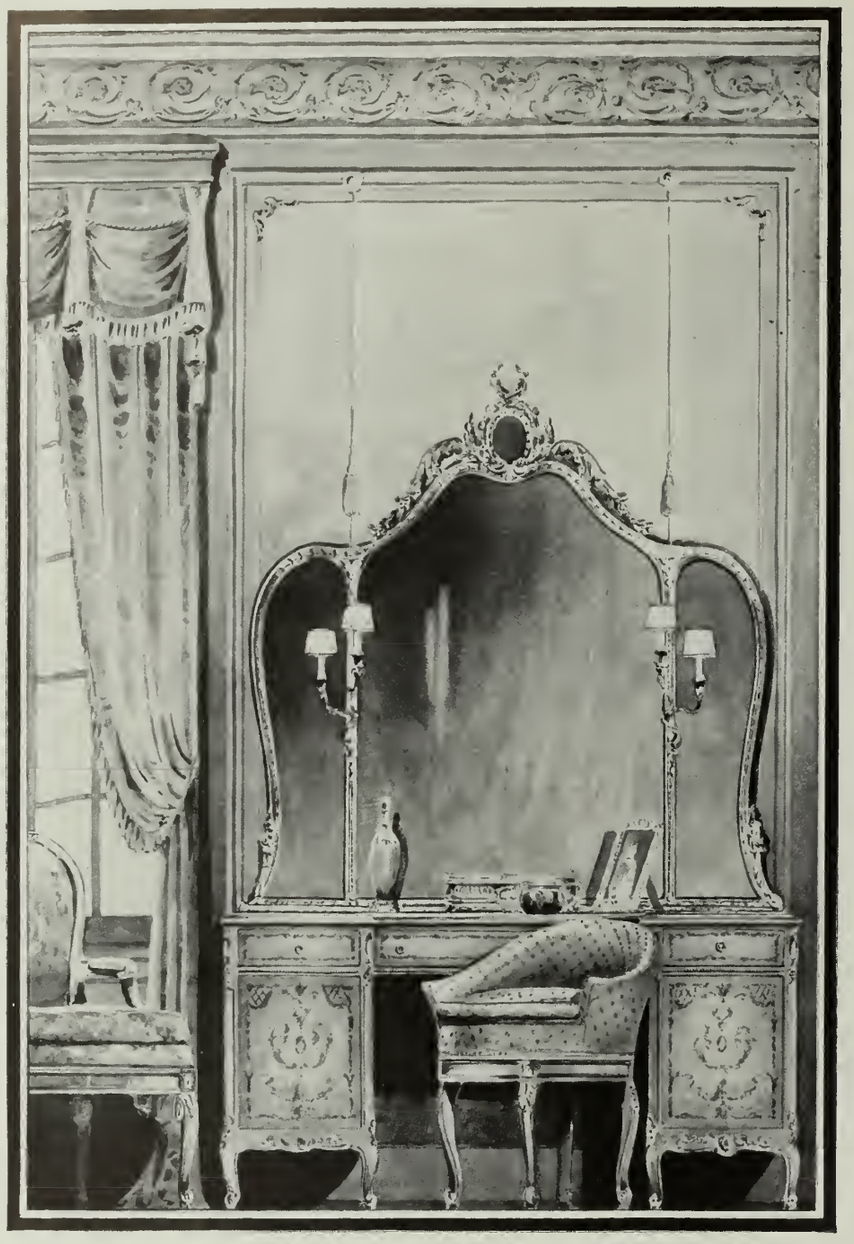

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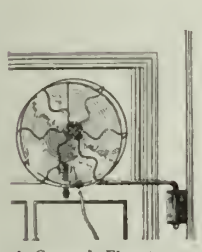

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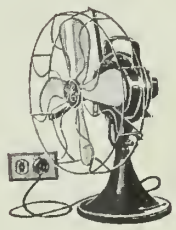

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Next winter's comfort will be planned this May

"When it rains I can't fix it; when it don't, I don't need to."

THIS is an old, old Arkansas Traveler's joke of the man who never modernized his roof. Now, when the earth shakes off winter's spell and nature makes all things new, is the time to check the things in your home that need renewing.

If your heating plant has left fresh in your memory discomfort and extra labor and over-large fuel bills endured all winter through, now is the time to plan so that next winter won't be another like the last.

Now, in short, is the time to have your heating contractor install a new Capitol boiler to serve Capitol radiators. The Red Cap, the Red Top, the Red Head . . . whichever you choose, heating quality in every detail will increase the value of a new home or an old one. They burn coal, coke, oil, or gas.

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Embodies every improvement known in round boilers. A thick blanket of rock wool, the finest insulation obtainable, suggests its quality in every particular. For medium sized residences

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Variety Is Characteristic of 18th Century Side Tables

Designed for Beauty as Much as For Utility, They Were a Popular Model with the Great Craftsmen.

Figure 1. Queen Anne Side Table—C. 1710

IT MAY seem a far cry from the old coffer chests of the 14th and 15th Centuries to the delicately designed side tables of Robert Adam, but in reality such old chests originally served the purposes for which side tables were later created.

Side tables have been designed in such variety that it is only natural that a good deal of confusion should have developed in regard to the proper names to be applied to them. "Console", "pier" and "side" are terms that are applied today rather indiscriminately. It would seem at first glance that a side table would be any table designed for use against a wall at the side of a room, and such was the case at first. However, as designs varied, there came to be certain technical distinctions, designated by the application of the different terms, which now require definition to avoid confusion. A side table as we today use the term is a table used at the side of a room and having legs both in front and in back. A console table differs only in that it has legs at the front only, and for support at the back the top is screwed into the wall. Another form of the console table has no legs at all, the top being supported by a figure such as a spread eagle. A pier table is either a console or a side table designed specifically for the space between two windows with a mirror of similar design.

All these tables were finished almost always on three sides only, no attention being given to the side which faced the wall. If a table is found with the fourth side finished it is safe to assume that it had some use away from the wall. These tables were usually made with marble tops but sometimes with wooden tops. Of course in the different periods, the motifs and designs were the same as used in other pieces of furniture. Early tables are quite rare, particularly those in lacquer and gesso of the first quarter of the 18th Century. During the Kent period tables were made with eagles and other animal motifs. They did not otherwise differ in form until the time of Adam when a distinct dining room type as well as a living room type was developed. The former was a long narrow side table of distinct Adam design having two separate pedestals to match at either end, usually having urns on top of the pedestals. Pier tables are most often found in the Kent and Chippendale periods when the architectural leanings of Kent and the Chinese Chippendale gave splendid opportunity of combining mirrors with tables.

Figure 5. Sheraton Painted Side Table—C. 1775

Figure 1 shows a side table in typical Queen Anne style, made of walnut. It has four cabriole legs and escalloped shell motifs and a marble top.

Figure 2 is a Chippendale side table with a wooden top. It has a beautifully carved apron and finely carved cabriole legs. Figures 3 and 4 show Adam tables. Figure 3 is a half-round type with wooden top. Figure 4 has a marble top and 4 legs in the front, a rather unusual feature. Figure 5 is a half circular Sheraton table painted in the manner of the period in an attractive and rare shade of green.

The success with which a side table may be used as an element of decoration makes them as popular today as they were in the 18th Century. Dealers, decorators and their clients will be greatly interested in the number and variety of 18th Century side tables contained in Lewis, Son & Munves' fine collection of 18th Century English furniture.

Figure 2. Chippendale Side Table—C. 1760

Figure 3. Adam Semi-Round Table—C. 1760—One of a Pair C. 1775

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This series of ten advertisements comprises an interesting history of furniture in England as expressed in the development of the more important types of furniture. A complimentary bound copy of these advertisements will be sent to those interested, on request.

Figure 4. Adam Side Table—C. 1775

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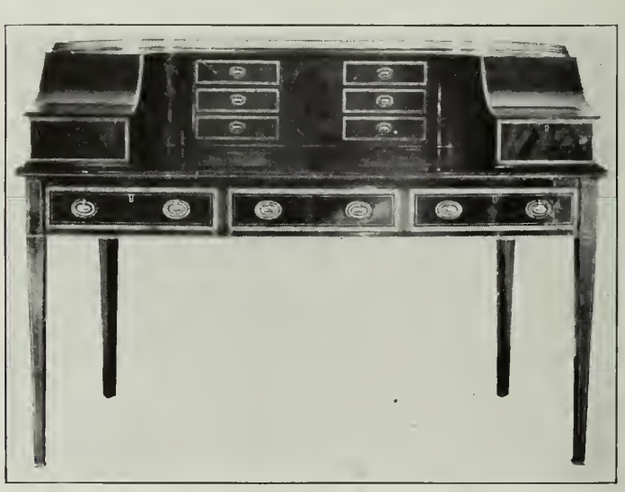
Antique Georgian Sheffield Circular Tray. Solid silver trimmings, repousséd border; *Circa* 1800.
Pair Antique Georgian Sheffield 3 Light Candelabra. Silver trimmings; *Circa* 1790.
Antique Georgian Sheffield Tea Urn. Engraved coat of arms, silver trimmings; *Circa* 1790.
Antique Georgian Sheffield Covered Tureen. Engraved coat of arms, silver trimmings; *Circa* 1800.
Rare Georgian Sheffield Argyle Pot; *Circa* 1790.



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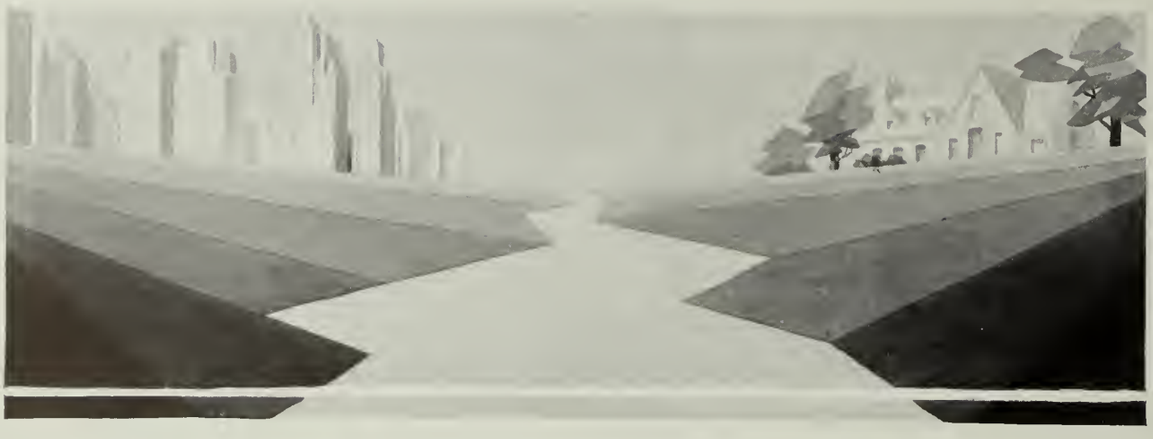

MAY, 1930

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NEW YORK: 15 East 51st and 202 East 44th Streets PHILADELPHIA: 1320 Walnut Street

New York Apartment of Mrs. Demme Douglas

The rare 17th Century embroidery over the sofa balances the Tibetan paintings on the opposite wall. Tangerine velvet covers the sofa and needlepoint, the chairs

Arts & Decoration

A Beautifully Conceived 18th Century Home

Mrs. Demme Douglas' Apartment in Sutton Place Is an Achievement in Architectural Treatment and Furnishing

Architectural Treatment and Decoration by Mrs. Julia Whitcomb

PHOTOGRAPHS BY F. M. DEMAREST

THE interior architectural treatment of Mrs. Douglas' apartment has been so carefully planned and skillfully executed that it has been possible in a very modern apartment house to create an 18th Century French environment, unusual, even in this city of rare and beautiful apartments. The boiseries are perfectly in the epoch, and the mirrors, which are extremely decorative, are set into the plaster walls. In the main rooms, the doors of the original apartment have been replaced by doors designed exactly to conform with the style of the rooms. This is true, also, of the hardware and lighting fixtures. Every detail has been considered to achieve the peace and serenity in atmosphere that only comes from exceedingly harmonious decoration.

Brocade of the draperies in the library has a Chinese design in blended tones of brown and blue and green and gold. Dark brown moire covers the big armchair. The carved sofa is in rose-brown velvet and the bindings of the books add beautifully modulated color to the room

In the drawing room, for instance, the color scheme for this entire beautiful room is keyed to the tone of the old Tibetan paintings, one hung on each side of the mantelpiece, and the Celadon green of the hangings is exactly repeated in the walls, with mouldings picked out in gold. In covering the fine pieces of French furniture, dark blues and soft tangerine shades were used, exceedingly beautiful against the walls. In this room there are some very lovely spots of color, old Chinese carvings in jade, carnelian and ivory, the collecting of which is a special interest of Mrs. Douglas. A rare bit of 17th Century embroidery ornaments the wall over the fireplace and the carved sofa under the embroidery is covered with a soft tangerine velvet, with chairs in needlepoint. The lamp bases are old jade jars, a perfect detail for this type of decoration.

The arrangement of this room is singularly attractive, with an atmosphere of intimacy very rare in so formal a setting. With all its gracious charm the comfort of this room is never forgotten. The group about the fireplace illustrates this point, with the capacious armchairs, the low Queen Anne table for flowers and cigarettes and the little footstool at the side. The rich color of the room further accents the sense of the pleasant welcoming quality in the environment.

The color scheme of the library is determined first by the books and then by the brocade hangings, Chinese in design, with tones of brown, blue, gold and green. These same designs are repeated in the brocade coverings for the chairs, while the bergère is soft gray-green. The curios in this room are quite as beautiful as those in the drawing room,—delicate jade trees, a carved ivory tabernacle, precious little bottles, and a tile horseman over the books. Above the sofa is a Hopner portrait and there are some fine old bits of furniture, a marquetry desk and commodes and carved chenets.

In the dining room, again the walls are of Celadon green, a little warmer in tone than the drawing room, and the single rug is of plain gold. The mirrors are set in the wall above a pair of fine old Regence consoles and there are two interesting Italian commodes of a slightly later period.

Perhaps I should have commenced the description of this rare apartment with the hall. There, a fine console is set in front of a bit of priceless French brocade and the rare old demi-lune commode is a perfect piece between the paneled doors. The elevator entry, seen through the doorway, is bare of furnishings except for the scintillating crystal appliqués.

In a picturesque little inn in France there is to be found a pair of painted encoignures. These are not to be purchased even by the most enthusiastic hunter of treasures, but the maître d'hôtel was willing that Mrs. Douglas should have them copied, and today you find these copies in the beautiful bedroom in her New York apartment. As they are corner cupboards and no corners in the room were just right for them, they were set together, as a demi-lune armoire. The walls of the room and the furnishings repeat the old rose and blue of their painted decoration.

The chairs, bed covers and window drapery all carry out these tones in various delicate harmonies, and the result is fresh, gay, but never eccentrically bright. There is not a hint of the modernistic here, but a warmth and richness that is peaceful, yet stimulating.

In the bathroom, the walls are marbleized gray in an empire design and the floor is marble in gray, white and sienna, with a base of black and gold. The mirrors have etched borders and are set in panels in the walls, and delicate Empire appliqués are set upon them. The curtains are gray taffeta

(Continued on page 96)

The hall in Mrs. Douglas' apartment. The jade flowers on the console blend with the rare old brocade and the demi-lune commode in the space between two doors. There is a gilt-framed mirror above the commode

The color scheme of the drawing room is keyed to the beautiful old Tibetan paintings. The Celadon green of the hangings is repeated in the walls and there are Chinese carvings—of jade, carnelian and ivory

The library is an intimate room of great refinement. The portrait over the sofa is by Hopner, the desk is old marquetry, and there are rare curios on tables and shelves—a final note in completing the colorful decoration

The walls of the dining room are variants of the Celadon green of the drawing room. Gold framed mirrors are set above fine old marble topped Regence consoles and there is a rare pair of Italian commodes

PHOTO BY MATTIE EDWARDS HEWITT

Old and New Silver Dinner Services

Georgian Dining Rooms in Modern Homes Have Brought a Revival of Contemporary Table Silver which Is Now Reproduced from Original Designs

By EDWARD WENHAM

Left—Fine old silver tray with armorial engraved design and pair of George III entrée dishes, made in London 1779 by William Bayley. By the courtesy of Schmidt

ONE English writer speaking recently of the increased sumptuousness in American homes, remarked that the magnificence which once distinguished the dining tables of the Old World was today more in evidence in the New World. Nor is this very far from fact for, in later years, with the transference of such large quantities of old English Georgian and other silver from the Continental countries, obviously America's gain has been Europe's loss. Such treasures, once they pass from the possession of the original owners, are irreplaceable and much that has been in the same family for many generations, through force of circumstances, has now passed to other hands.

This is particularly remarkable with silver dinner services, so much so in fact that the demand for originals has now far outdistanced the supply. And this revival of silver for the table and the lack of sufficient old services have resulted in our present-day silversmiths forsaking the so-called "new styles" and seeking their inspiration from the earlier designs. The modern copies may not have the romantic association that has been conferred upon the prototypes but when the craftsmen remain faithful to the originals, the "twentieth century Georgian" dinner services are, in the main, replicas of those used by our ancestors in the 18th Century. Though, today, we speak of dinner services to denote tableware of the same design and pattern, actually they represent a gradual development to their later completeness arrived at by combining various articles which appeared at different periods in the past. For while table silver has always been regarded as representative of the social status of the owners and as medium for conferring dignity upon the dining table, the pieces in use until the 18th Century were by no means numerous. In this way it is possible to follow the gradual improvement of table manners from the rather crude behaviour of ancient times to the refinement we now ob-

Dinner table set with modern silver service of Louis XVI design and crystal goblets. Table cover is Venetian lace. The pattern of the flat silver matches the Louis XVI design. Courtesy Black Starr & Frost-Gorham, Inc.

Pair of silver comports and large silver bowl copied from the plainer Georgian styles and delicately engraved. Courtesy J. E. Caldwell & Co.

serve with the function of the dinner table; for as the style of the utensils assumed greater elegance so a greater culture appeared with the customs associated with the ceremony of eating.

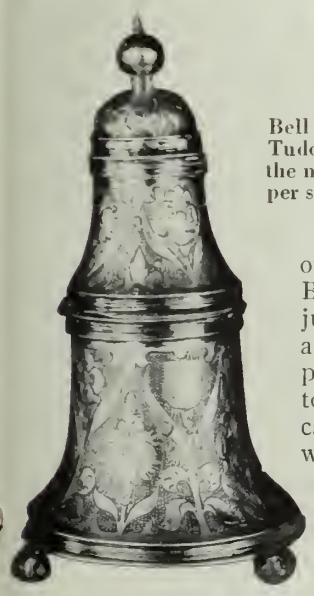
Many of the articles that came into use at the several periods, in the homes of our forbears, remain in their original form; others while retaining their shape have lost their former significance and still others have passed into the limbo for the reason that they have no place in our dinner services today. So we find spoons, forks, knives, plates, dishes, tureens, coffee and tea pots have survived to our time; muffineers, salt and pepper shakers, common on our tables were unknown until fairly recent times, these being an evolution from the ceremonial "bell" salt cellar of the late Tudor period; and basins, ewers, saucepans, argyles and cruets are entirely forgotten, though they appear in other forms and are perpetuated in our present customs in other forms. Basins and ewers, once important adjuncts to the dining "borde," disappeared after the introduction of forks in the early part of the 17th Century. Yet, previous to that time, they were very essential because it was customary to hold the meat with one hand and cut it with a knife which each guest brought with him to the table. Servants therefore brought a basin and a ewer of water and the guests placed their hands in the basin while water was poured over the fingers which were then wiped on a towel. This tradition we unconsciously continue to the present in the washing of our hands before dinner—the guests of olden times cleansing their fingers in the basin both before eating and after each course;—but more evident is our continuance of the washing of hands at table in our use of napkins and finger bowls.

The influence of the ewer has also remained in the large silver water jugs reproduced in our factories and the shape of many of the ancient water holders appears in the small creamers of Georgian times which later became part of tea sets. In the same way, more than one piece of silver formerly intended for ceremonial purposes has developed to other articles familiar on our tables. The most outstanding examples are the many styles of muffineers, and the smaller shakers we now use for salt and pepper. As we have said, these were evolved from the great standing salts of the Tudor times. Until about the early 17th Century, one of these tall salts was placed on the "high" table at which the head of the house and his principal guests were seated. This table was raised on a dais across the end of the dining hall, others being at floor level against the walls. Hence the expression, "below the salt" to indicate that the guests seated at the lower tables were not as socially prominent as those at the "high" table. This tradition is also repeated in our time when, at a public banquet, the chairman and the guests of honor are placed

Center—There is a dignified elegance in this silver dinner service of the Adam style. By the courtesy of Rogers, Lunt & Bowlen Co.

PHOTO BY DANA B. MERRILL

Georgian English pieces of silver dinner ware show the origin of many designs reproduced today. These were made in London in 1746. By courtesy of Howard & Co.



Bell standing salt of the Tudor type from which the modern salt and pepper shakers were evolved

forms of earlier times. Admittedly, during the past century, America, like other countries, passed through a period of experimental ornateness both superfluous and often unpleasingly asymmetrical, due to the efforts of various designers seeking what they were pleased to term a "new tradition". But that innate Puritanism which is our heritage has now reasserted itself and we have reverted to the simpler styles, even if many of us prefer some delicate decoration applied to the severe plainness of the early American

A table and dessert service of silver gilt, formerly the property of Her Imperial Highness, the Grand Duchess Cyril of Russia, Granddaughter of Queen Victoria of England and of Czar Alexander II of Russia. The stamp marks indicate that it was made in London in the years 1873 and 1874. Courtesy James Robinson

at the table across the end of the room while other tables are arranged at right angles to form a hollow square.

But if these ancient traditions are interesting, in so far as they affect later customs, we are naturally more concerned with those pieces of dinner table silver which are in general use rather than having a ceremonial significance. At the same time, we still observe similar distinctions even if few of us recognize in such pieces as table centers, our perpetuation of the symbol of the head of the household. Similarly there are numerous shapes in our present services to recall the ruder pieces of long ago; yet, for example, how many of us now associate the beautiful silver dinner plates with the wooden trenchers of by-gone centuries.

These trenchers were in common use up to the late Stuart period, even at large public banquets, for Samuel Pepys complained of having "no change of trenchers" when he dined at the Guildhall, in 1663. They were also familiar objects in the simple homes of the early settlers who came to this country, until late in the following century and today more than one of them are in use as chopping boards in kitchens. They were made of a fairly thick piece of hard wood turned to a circular shape, about 10 inches in diameter and slightly hollowed on either side, one side being used for cutting the meat and the trencher then being turned over and the other side used for the next course.

From these crude wood trenchers, the silversmiths later developed the silver plates the shapes of which are, to all intents and purposes, similar to those of the wooden "plates" of our ancestors; for whether of pewter, china or silver the hollowed center or "well" and the flattened rim of later plates are in every way similar to the trenchers.

Generally speaking, in their selection of models, and in this they have been governed by public taste, the modern silver craftsmen have sought their inspiration from the simpler silver. Yet there are also many who claim that the finest outlines produced by the silversmiths are to be found with the English of the early 18th Century and the American of pre-Revolutionary days and we admit being among those who subscribe to this contention.

Such adaptations as have appeared with modern silver dinner services to meet the natural desire for variation have been made with proper attention to proportion, and the ornamental mounts retain the refinement of the original prototypes. The silversmiths have realized the importance of borders and edges upon which the eventual delicacy of the outline is so largely dependant. And the search for suitable edges has resulted in the revival of several which were almost unknown to the present generation. One that has attained considerable popularity is a series of cyma curves, doubtless inspired by the old Spanish silver plates and platters. This is, of course, in greater demand in what may be called the Hispanic States, for here the people, being largely of Spanish extraction have retained the earlier architectural traditions and the Spanish styles of interiors. Some of the dinner ware of this type is severely plain though much of it is now given a certain decorative quality by the application of a simple molding to the edges.

Table silver by present-day silversmiths offers an advantage over the original services because it permits the additional pieces such as smaller plates and tea and coffee sets being made in the same style. This brings to mind that not a few of the present patterns have been inspired by "sample pieces" from old family services, being sent to modern shops when one of the old services had to be augmented. For if much old silver has reached these shores during the past decade and before, a large quantity has been in possession of our older families for many generations.

As each succeeding generation passed and the branches of these various families became more numerous, so often the large silver services were divided until in some instances the number of pieces owned by one branch was far short of their requirements. Then it was that one or more pieces from the original service were sent to modern factories to serve as models for the reproduction of additions and in this way the craftsmen of our time proved themselves as skillful as their predecessors. The copies made by these men, when faithfully reproduced, also eventually convinced us that the often unpleasing designs of some years ago were rather the result of experiment on the part of the designers than any lack of ability displayed by the workmen. Designers may be ambitious to produce a "new" style, each

(Continued on page 98)

Mary Cassatt's Three Madonnas

Famous American Woman Who Made Her Reputation In France Painting Children

"Young Mother Sewing," by Mary Cassatt, from the H. O. Havemeyer Collection

COURTESY THE METROPOLITAN MUSEUM OF ART

"Mother and Child," by Mary Cassatt, a part of the H. O. Havemeyer Collection

"Mother and Child," by Mary Cassatt, from the H. O. Havemeyer Collection

Designed by Frank Lloyd Wright

The Studio Home of Mrs. Alice Millard in Pasadena, California

This was the first house in which the block construction was employed and in this house it is interestingly shown and its picturesque possibilities are illustrated. The placing of the house in relation to the landscape is singularly effective

A Prophet of the New Architecture

Mr. Frank Lloyd Wright, as One of the First Builders in the Modern Spirit, Makes Us Realize that the New Architecture Was Being Established in This Country Thirty Years Ago—in an Interview with John Taylor Boyd, Jr.

Ninth of a Series of Articles Entitled: "The Modern Home as the American Architect Sees It".

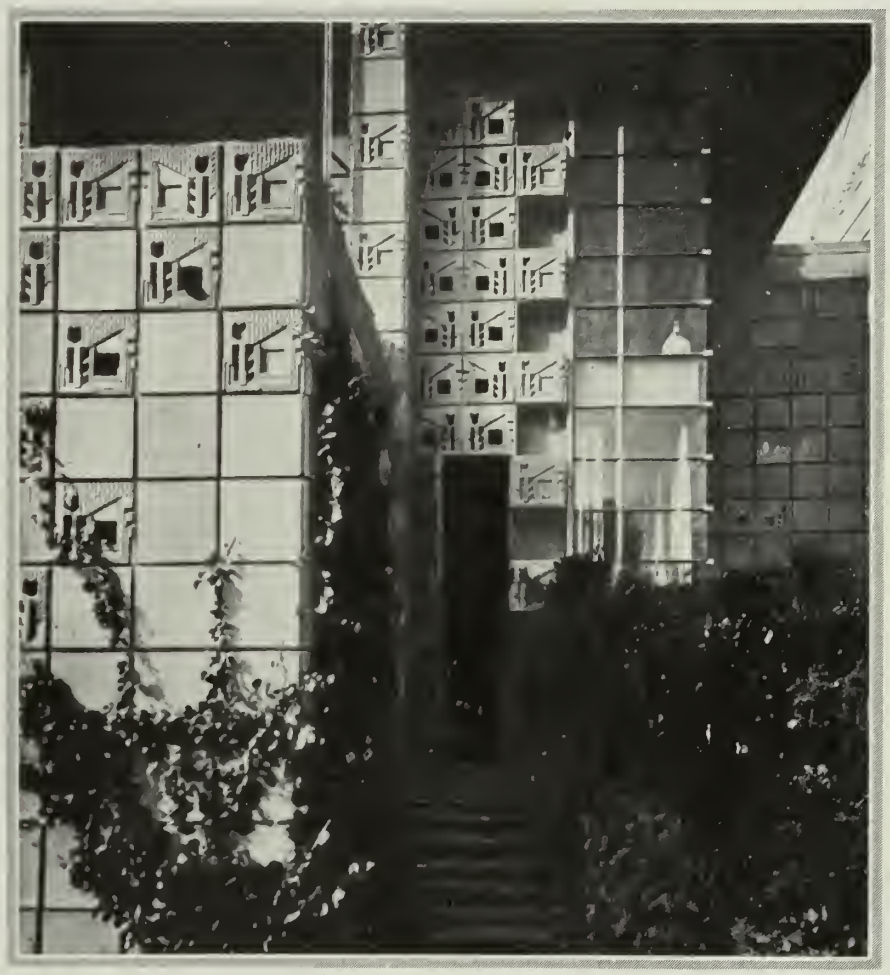
TO interview a prophet, and a prophet now coming into honor in his own country, is no ordinary event. In this case, the prophet is Frank Lloyd Wright, in the field of modern art and architecture.

The world has always found the job of understanding a prophet an exceedingly tough one—often for the prophet as well as for the world. One might think, therefore, that the sooner the world tackled the job in this particular case the better. To wait until "time gives a clearer perspective," etc. may be to wait too long, for each succeeding generation drifts further away from the times that gave its prophet birth, and gradually the world is forced to appraise him at second-hand, and perhaps distort him. As a result, he may never be thoroughly understood or else understood only when it is too late to accept his advice. On the other hand, in the few cases where men are recognized as prophets in their own lifetime, their influence is direct and far reaching.

Now although Frank Lloyd Wright has long been known to architects in the United States and to some few connoisseurs, it is only within the two or three years since the sudden influx of the modern art movement in this country from Europe, that his achievement and what he stands for is becoming understood. But Europe has hailed Wright as a great master for twenty years at least.

In 1911, I visited Germany to view budding modern art, illustrations of which I had seen for three years or thereabouts in the pages of "Moderne Bauformen". To my surprise, I found that two American architects from Chicago, Frank Lloyd Wright and Louis Sullivan, stood high in German esteem, and figured largely as prophets of the new movement. German critics acknowledged their contribution, and books of the new designs of Frank Lloyd Wright were in demand in the art-book stores. From Germany and Austria, with the publication of Frank Lloyd Wright's "Ausgeführte Bauten" and "Sonderheft," in 1910, the fame of the Chicago architect spread over Europe as modern art grew. And it took new root in Holland as well as the Scandinavian countries. And now, in two or three years, Europe's admiration meets growing appreciation in this country. Sullivan died in 1924 but Wright, 14 years younger, lives and is at work—vigorous as ever, with valuable experience gained in the design and construction of some one hundred and seventy-nine individual buildings, great and small, to his credit. Some months ago he was elected honorary member of the "Académie Royale des Beaux Arts à Anvers."

Mr. Wright is a true inventor, constructor, industrial fabricator, and, in particular is master of materials in their structural uses as well as in any artistic form they may take. But more than that he is a believer in applied science and in the modern technology of the machine. He makes that belief the foundation of his creative art. Perhaps, as we Americans get to understand art, we shall be less fooled by those "intellectual" and literary myths of the 19th Century concerning the nature of the artist. We shall think of him simply as a super-mechanic, a man who does a more practical job than anyone else can, and a more finished job in a creative sense. An artist is a workman who gives to his work the touch of imagination, who has a finer insight than others have into the very nature of the thing he does.



An interesting example of block construction with plain and decorative squares in the Freeman house at Hollywood, California. The planting is in quiet harmony

During one of his visits to New York recently I had a long talk with Mr. Wright in the "old" Hotel Lafayette. With charming illogic, the prophet of the moderns informed me that he preferred the Lafayette in his visits to New York because it was familiar.

Mr. Wright, though cordial in his greeting, was not quite clear as to the purpose of the interview. To begin with, I told him I had given some attention to the development of the modern skyscraper architecture by the American architect. "As you know, that architectural development was going on for some years previous to any interest taken by the French in the New Movement, and originally it derived much from Louis Sullivan's ideas and later from your own. So it is almost thoroughly American in origin and development. Is it true," I asked, "that you are being 'syndicated' by a group of American business men for the purpose of giving you a fuller opportunity to carry out your ideas?"

"That is putting the cart before the horse—or at least side-wise," replied Mr. Wright, with a smile. "It is true that I have 'arranged' myself as 'Frank Lloyd Wright, Incorporated.'" A number of writers and artists have done a similar thing to themselves in the last few years. Among them Edna Ferber and Sinclair Lewis, I believe. As you may know I have been long pursued by unfair publicity. Unfortunately for us both, my country has been thus forced to take more interest in my domestic affairs than in my work. Finally a group of good friends, some of them former clients of mine, came to my assistance. That is all. Their purpose, too, is—yes—it is to allow me more freedom to extend my usefulness as an architect."

"Everyone would approve their project," I said. "You are considered in many ways to be the father of modern architectural art. Eighteen years ago in Germany that seemed to be the opinion, and judging from recent publications, it is now still more so."

"Modern art knows neither father nor mother—" (again with a quiet smile). "But if you are interested in the European idea, you may find it summed up in a recent article in "Das Neue Berlin," by Erich Mendelssohn. He is no doubt one of the ablest men in Germany—a powerful man. Let him give the last word for the German point of view.

"The magazine here referred to deals with Chicago and the plans of the World's Fair

in 1893; there are, of course, many other magazine articles and books, Dutch, Belgian and French, several unusually beautiful books, like the Frank Lloyd Wright Wendingen Volume—DeFries 'Frank Lloyd Wright' and the monograph mentioned before—recently another in France."

"Much water has flowed under the bridge since the Chicago World's Fair, with Sullivan's remarkable Transportation Building; and since the appearance of your own earlier work subsequent to that time. To-day most Americans as well as Europeans are at last taking active interest in the 'movement.' How do the contemporary efforts impress you—in Europe as well as in this country?"

"In Europe generally, in Holland particularly, the results are worth while—especially in the architecture of the 'Wendingen' group, results are something of which to be proud. It is amazing how really 'modern' Holland has always been. Its history is one of social, moral, and scientific leadership; always animated by desire to liberate the human mind from senseless inhibitions."

"Yes, the record of Dutch achievements in all periods seems to show that Holland was always modern in any age," I said.

"'Modern in any age',—that is a 'good line'," remarked Mr. Wright. "Holland is as forward in the arts as the United States is backward. Our country seems now by contrast pitifully old-fashioned in all those matters having to do with what we call 'culture'. We seem to feel that almost everything we've got to show must be big to be impressive. Nor is the fact that we center upon that surprising. We have had to have architecture and have it quick; so that simple quality of bigness we could, at least, make our own. And what was there to do but take architecture from the books at the plan-factory, that is, take it 'ready-made'? ('Plan-factory' is a slang term used among architects to refer to the architectural offices employing many draughtsmen to grind out 'designs' and build as many buildings as rapidly as is possible). The plan-factory is one net result of the Columbian Exposition of Chicago. There, if you remember, these United States discovered architecture. And it didn't take long for some of the big men to find that out and seize the opportunity. It didn't take them very long, either, to 'organize' to 'sell' us architecture in the sense that the country knows it now. Architecturally the United States may be said to be theirs. So what little initiative we did possess at that time, struggling along under the leadership of men like Richardson, Root, and Sullivan, was overwhelmed by this commercial opportunity to 'sell' the old architecture. Sell it 'out of the books' ready-made by adoption and adaption. That triumphant era of 'American Classic,' so called, has lasted over thirty years. Thirty years to-day, you know, is an age. Fifteen years is an era. A decade to-day was an epoch yesterday." Mr. Wright smiled, pointing to the paper on which I was scribbling notes as fast as I could,—"That old saying of Abraham Lincoln's would come in now—you know how it goes,—'You may fool some of the people all of the time, but you can't fool all the people all of the time.'"

San Marcos in the Desert, an unusual example of block construction in Chandler, Arizona

Block construction with a decorative motif inherent in the building material itself. This is the Turner house in California

Continued the architect, "As you say yourself, you now see developing among the architects of the country a strong feeling that Architecture should be allowed to be Architecture—,we'll say,—allowed to be true to itself—even here."

"Yes," I replied. "But I notice that even architects opposed to the modern movement will not admit that the old architecture is old. They still think that it can be made to answer modern needs."

"Yes, some are still cutting over fancy old clothes to try to make them fit the growing youth. And others will always have to take them as they were and any old way. But all architects will more and more be forced to live up to the growth of the times. However, perhaps, the prevalence in our big cities just now of this new fashion in furniture and decoration called 'modernistic' may be largely due to the French 'flair' for the appropriate thing, because, as a result of the Exposition des Arts Decoratifs of 1915 and their market with 'Madame', they have been able to follow up Cubism and Futurism with Modernism."

"Since the French have taken up modern art they have given it new impulse," I said. "Their native genius for decoration should do much for modern art. What do you think of Corbusier and his group?"

"Le Corbusier is an interesting case of the philosopher trying to be an architect," remarked Mr. Wright. "At least his heart is in the right place in both philosophy and architecture. But the French have always had this fatal flair for the appropriate gesture. At this, the right moment, having seen the affair coming, they strike a proper attitude and gesture of simplicity that might indeed be characteristic of our modern life. But unfortunately they are interested only in making the picture a little more appropriately picturesque.

"No,—I don't mean that this effort of the French isn't of great value to us. What I do say is, that gestures are not enough.

BURLINGAME PUBLIC LIB.

Street front of the residence of Aileen Barnsdall at Hollywood. Stucco construction with steel, extremely simple with all ornament inherent in the building material itself

The so-called 'modern movement' in this country so far as it is under their influence, is therefore in danger. The only thing that will enable us to safely grow out of our confusion and degradation in Art is some real grasp on the ideal of Organic Architecture. That ideal of course holds to the development of the *within*, or, the *nature of the thing* developing naturally into a consistent Form. That ideal precludes any possibility of 'the mode' or of imitation, or even the semblance of any grand style, whatever be its source."

"But, one criticism made of the modernistic movement," I said, "is that it is only another period. This criticism hits, I suppose, at the superficiality of much of the design of to-day which passes for modern."

"The criticism may well apply to what you call 'modernistic'. We ought to have done with 'istics' or 'ists' and 'isms'. Had we an Organic-architecture there would no longer be any 'Periods.' And we should have greater variety—greater opportunity for individuality, and more individual homes for true individualists. A broader basis for art, this. If modern art means anything at all *that* is what it means. Any 'mode' whatsoever is poisonous, if not fatal, to any hope of ever attaining the truly modern.

"The *new* cultural ideal of organic architecture has a centre—no more unfamiliar than the thought projected into the world by the Carpenter of Galilee. I suppose he was an architect, because in those days the man called carpenter was designer as well as builder. That new thought we may attribute to him is, I think, the dignity and worth of the individual as an individual—as *himself*, as against the old pagan ideal exemplified by the Greeks, who thought sophistication —'the elegant solution' as the French call it—was something to be imposed upon the man and conditions. From outside, superimposed—'aristocratic' we call this—upon the inside, no matter what might be organic in

(*Continued on page 100*)

A second view of the Freeman house at Hollywood in which the block construction is used to produce most interesting details

A second picture of the Turner house at Hollywood showing the dining room bay and terraces

Gaming Chairs and Card Tables

Curious Chairs for Cock-fights, Cards and Conversation, Relics of Centuries Past Are Eagerly Sought by Present Day Collectors

By JULIET and FLORENCE CLARKE

Genuine Duncan Phyfe automatic card table with urn pedestal in finely carved mahogany circa 1800. By courtesy of Charles Woolsey Lyon, Inc.

FROM pre-historic times to the present day, games of hazard, chance and skill have occupied leisure moments, fascinated mankind and enthralled all peoples, from the highest civilizations to the lowliest nomadic tribes, from the Kings of England to the squaws of North America, who would part with their souls sooner than with their gambling boards. Knuckle bones, jackstones and dicing were popular sports from earliest times and pictures depicting persons playing are found in ancient Egyptian tombs. Cicero writes of games in camp during the siege of Troy and the suitors of Penelope played draughts while suing for the lady's favor, for Athena caught them at it. Dice, counters and gambling boards have been discovered in tombs of early Christians and the gay inscriptions differ not at all from those on heathen boards.

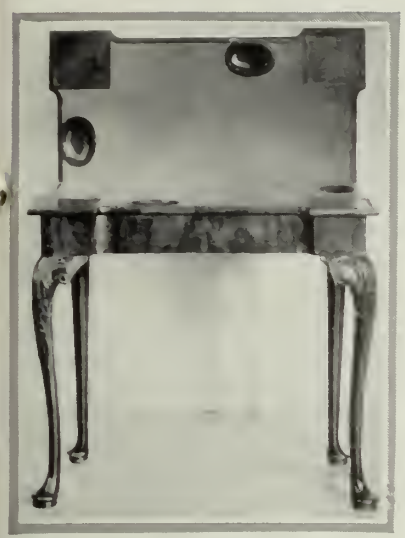
Early 18th Century tripod card table, black and gold lacquered top, type used in ombre. By courtesy of Metropolitan Museum

PHOTO BY BONNEY

Courtiers of the Louis XVI period sat astride facing the back of these card chairs or "Pontense" of painted wood upholstered in rose and green droguet. Courtesy Galerie Buvelot, Paris

This Game room in a lovely Southampton home was decorated by Elsie Sloan Farley. The popular black marble backgammon table is in theforeground. Photo by Drix Duryea

Cock-fighting flourished in England for six hundred years and this pastime sponsored by royalty became so popular that the famous cock-pit at Whitehall was erected and patronized by the sovereign and special chairs for watching the sport were designed for its devotees. These chairs are as rare as they are curious, for on them men sat astride facing the back, which had a movable, hinged shelf, with drawers for pens, ink and seals for recording bets. The top of the back was often upholstered with leather, making a comfortable rest for the arms. An early eighteenth century example still has the original leather covering, studded with elaborate brass headed nails. Cock-fighting was a sanctioned annual sport in English public schools and even in 1790 the school-master's income included the cock-fighting dues, which were paid by the boys on Shrove Tuesday. A set of twenty cock-fighting spurs, in their original box was recently acquired by a dealer in English antiques, along with large goblets and Sunderland mugs decorated in gay colors with the cock-pit and the birds fitted with spurs. The game of chess, in-



Rare mahogany card table of the Queen Anne period, corners dished for candlesticks and wells for chips. Shown by courtesy of Stair & Andrew

vented for the amusement of an Oriental ruler was first played with living figures, on the squares of a huge tiled courtyard, surrounded by the balconies of the palace and the harem, from which the movements of the chessmen were visible to the sovereign and his court. It was only natural that in time the living chessmen should be superseded by figures carved from ivory or wood and placed on a miniature battlefield. Ancient tradition asserts that playing cards are merely chessmen on paper, the game being improved by admitting more than two players. From India, chess spread gradually to other countries, reaching Persia and China about the middle of the sixth century. Both chess and cards were known to the Arabs and Saracens in the twelfth, and playing cards were introduced into Europe by warriors returning from the Crusades, who imported many newly acquired customs and habits into their own countries.

Still preserved in Paris is a pack of Tarot cards, one of three painted in 1392, for King Charles the Sixth, and the game which was invented merely to amuse the mad monarch spread with such rapidity, that four years later an ordinance was passed, forbidding working-people from playing except on holidays. These Tarot cards were supplanted by others with the court costumes of the same period, and these, the ancestors of present day playing cards were first used in "Piquet". When full armor was no longer a necessity, and corselets of steel no longer worn 'neath court costume, when manners became more gentle, tournaments, or jousting for a lady's favor, her ribband in a helmet, or em-

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18th Century gaming table of rare tiger wood, the raised center top discloses chess and backgammon boards. Courtesy W. F. Cooper

PHOTO BY MATTIE EDWARDS HEWITT

Fine fruitwood cock-fighting chair of the William and Mary period, with original leather covering. Shown here by the courtesy of H. Douglas Curry and Co., Inc.

Circular folding carved walnut card table of the Queen Anne period, covered with antique petit-point in bird and flower medallion. Courtesy Hampton Shops

Queen Anne pine paneled room with early 18th Century mahogany cock-fighting chair in red leather, carved mahogany folding card table. Courtesy Schmitt Brothers

Charles Coburn as "Mr. Tinker" in "The Plutocrat," at the Vanderbilt Theatre, from a drawing by Joseph Cummings Chase

Broadway to Date

The Passing Show Flattered, Flayed and Fumbled

By BENJAMIN DeCASSERES

"A MONTH IN THE COUNTRY."

OF all the great Russian pessimistic writers, Ivan Turgenev was the serenest, the most philosophical and, in many respects, the most inexorable—and certainly he was the most artistic. His philosophy—profoundly influenced by the nihilism of Schopenhauer—might be summed up in the title of one of his most famous novels, "Smoke." Life is a dream, an illusion, a vaporous nothing. "A Month in the Country," Turgenev's comedy in four acts, which the Theatre Guild put on in one of its most magnificent and triumphal productions (from any standpoint), embodies, in a lighter mood, this philosophy of despair and futility. It is a thing of sheer beauty and comic pathos in the hands of the Guild players; a play of rare quality, of subtle and evasive charm, of exquisite spiritual satire. Aching hearts, idealistic inhibitions, sudden disillusions, the petty motive, the hopeless gesture of defeat—all are here in these vividly drawn characters gathered together for a month in the country on a Russian estate.

The play centers chiefly around Natalia Petrovna (married to a rural Babbitt), who loves two men, an elderly prig and a young man who is the tutor of her little boy. The latter is beloved by Natalia's ward, but he does not love her. Nothing happens. The platonic prig and the young tutor both leave the estate, panic-stricken, because of a sense of horror in one instance and difference in social status of the other. The husband is complacent enough; but in this play no one has any courage, and even Natalia's young ward, deserted by the tutor, marries a doddering old idiot whom she despises. No Jack gets his Jill. Smoke, will-lessness, fear, idealism: pure Russian; profound and tragi-comic.

(Continued on page 105)

"Noah's Ark," in Marc Connelly's new play, "The Green Pastures," at the Mansfield Theatre, showing Noah releasing the dove of peace

Katharine Cornell, starring in "Dishonored Lady" by Margaret Ayer Barnes and Edward Sheldon, now at the Empire Theatre

Alla Nazimova in "A Month in the Country," by Turgenev, the Theatre Guild's latest play

Birds As Guests of the Garden

If You Provide Food and Protection for Birds, They Will Rid Your Garden of Many Pests. Fifth of a Series of Practical Garden Articles

By HUGH FINDLEY
Landscape Architect, Columbia University

A martin house with six large rooms "To Let." Courtesy E. F. Hodgson Co.

THE WHITE-THROATED SPARROW—*A. West*

"Hark! 'tis our northern nightingale that sings
In far-off, leafy cloisters, dark and cool,
Flinging his flute-notes bounding from the skies.
Thou wild musician of the mountain-streams,
Most tuneful minstrel of the forest-choirs,
Bird of all grace and harmony of soul,
Unseen, we hail thee for thy blissful voice."

THE winter nights have been long and the land heavy with sleep but before the snow is fully gone the white-throated sparrow greets the rosy dawn of the sky and sings with delight as the warm fingers of spring touch our earth and awaken her from sleep. There is a restless marching of green things up the hill and here and there a few stragglers play with time and mix their love songs with the laughter of the dancing brook as it follows among the ferns.

The mystic pipes of Pan are heard in rhythmic beat as he plays to the miracle workers as they gather the forces of new life from the earth, air and sun. The magic loom of Nature keeps time with Pan's flute and the flowers are formed, the grass grows green, the buds throw off their winter overcoats, and the birds add their song and colour to this newborn life.

A great many of us add the birds to our garden each spring and they remain as guests if they find adequate food, water and suitable nesting places. One of the first requirements for building a successful garden which will attract the birds is to construct a vermin proof fence. The fence should be at least six feet high and not more than 1½ inch mesh. If the overhang is from 1½ to 2 feet wide, cats and all other climbers will be kept out. If the fence is imbedded in the ground 2 to 3 inches, vermin that dig will be kept out, at least to some degree.

While we should have shrubbery and trees for the birds to nest in, we must also add low covers, for many of the birds nest on the ground. The removal of old trees and modern tree-surgery has caused many birds to leave our grounds and to search elsewhere for a cavity in a tree. Of course many birds which select cavities in trees for a nesting place will utilize artificial cavities and bird houses. Make a study of the location before putting up bird houses in the garden and consider the need for partial shade, shelters from prevailing winds and storms. Birds do not like crowded situations any more than they care for human inspection. Birds like privacy, especially during the actual periods of incubating and brooding.

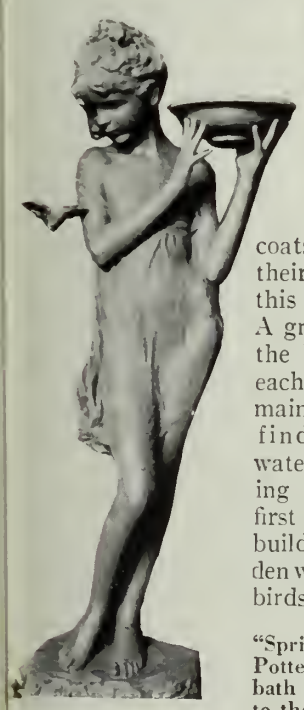
Such ground-nesting birds as bobolinks, meadow larks, and bob-whites, should be protected especially from the mowing machine during their nesting time. If the bird garden is not protected by a fence, tree guards should be considered to prevent vermin from reaching the nest. There is little use in putting bells on the house cat, for while this may in a few cases save the lives of adult birds, the nestlings are helpless.

During the hot dry weather of summer, drinking places and bird baths should be kept supplied with clean water. Bird baths should be so made that the birds have a safe footing and the water should be shallow. Birds will not come near the supply of water if cats and other deadly enemies are allowed to run free. As a matter of fact it is necessary to supply the birds drinking water in winter as well as in summer.

The most vital factor in attracting birds to our gardens, is the supply of food. During the winter months the feeding station should be protected from the north winds, and a goodly supply of food kept in them. The foods commonly used by birds that stay north during the cold months include suet and other fats, pork rinds, bones with shreds of meat, cooked meats, real worms, cut-up apples, bird seed, buckwheat, crackers, crumbs, cocoanut meat, cracked corn, broken dog biscuits or other bread, hemp seed, millet, nut-meats (especially peanuts), whole or rolled oats, peppers, popcorn, pumpkin or squash seeds, raw or boiled rice, sunflower

PHOTO BY MATTIE EDWARDS HEWITT

This charming bird bath in this thicket of trees, shrubs and flowers will during the warm days of summer attract many a singer to the garden



"Spring Breezes" by Bessie Potter Vonnah. Such a bird bath adds infinite charm to the beauty of the garden

A figure designed in bronze for exhibition in the Spring Flower Show in New York. By courtesy of the Pompeian Garden Furniture Co.

Euonymus Europhaeus. A fine shrub for mass planting in a bird garden. It is sometimes considered more of a tree than a shrub. The rose colored capsules with red seeds are strikingly conspicuous in fall

seeds and the heads of wheat.

If we are to attract the birds to the garden in spring, summer, or autumn, we must furnish them natural food. We are grateful when the birds destroy the insects which nature usually supplies in abundance, but all of our feathered friends do not subsist on insect food. Instead they feed upon seeds. Very early in the spring there are a number of winter birds that live largely on the buds of evergreen and deciduous trees.

Do not be too tidy about the perennial garden but let the seeds ripen. In the field the birds eat weed and grass seeds, and the various millets are relished by nearly all seed-eating birds. These should be planted much more than they are. Common millet (Panicum miliaceum), Japanese millet or barn-yard grass (Echinochloa crus-galli), and German millet or Hungarian grass, (Setaria italica) may be obtained from most seedsmen and should be planted in abundance by those wishing to attract granivorous birds.

The seed from the cones of the alders and birches supplies the redpolls, siskins, and goldfinches with much of their supply of seed in winter. The ashes and box elders are also valuable trees to plant for winter seeds. The grosbeaks search for the winged seed

Euonymus Alatus. The stems are winged with a corky layer and in the fall this charming ornamental shrub with its deep rose colored foliage and orange twin berries is one of the handsomest shrubs in the bird garden

Crataegus (Hawthorn). There are from 8 to 9 hundred species of hawthorn. The color of bloom ranges from a white to a deep red. The handsome foliage with the fruit in the fall are very decorative, but the tree or shrub is often selected as a nesting place for the birds

in stomachs taken in winter. Beetles constitute 21 percent of the whole food, grasshoppers 22, caterpillars 10, and various other insects 9, while a number of spiders and myriapods about 6 percent, comprise the remainder of the animal diet.

The robin: Examinations of 1,236 stomachs show that 42 percent of its food is animal matter, principally insects, while the remainder is made up largely of small fruits or berries. Over 16 percent consists of beetles about one-third of which are ground beetles, taken mostly in spring and fall when other insects are scarce. Grasshoppers make up about 5 percent of the

(*Continued on page 108*)

Cornus Sanguinea. This thrifty and hardy shrub will grow to a height of 12 feet. Its purple or dark blood red branches are weighed down in the fall with black berries much sought after

Lonicera Tatarica. Tartarian honeysuckle. This valuable shrub with its dull bluish-green leaves produces a pink bloom in May and June and is covered with red fruit in August. Birds are fond of all the Lonicera

of the pines. There is still another group of birds that are attracted by the fruit producing trees and shrubs. These may not only be planted in the garden, as foundation planting about houses in the wild, but many of our golf links are now being planted to attract the birds.

In making a choice of plants, consider their ornamental value, earliness, lateness, or length of fruiting season. Our Government Bulletins have given us much valuable information regarding the feeding habits of birds which helps one to select plants to attract this or that particular bird.

The bluebird has not been accused, so far as known, of stealing fruit or of preying upon crops. An examination of 855 stomachs showed that 68 percent is made up of various vegetable substances, found mostly

Library in the Château du Breau
from a painting by Walter Gay

All the grace of the more subdued French period, the formal dignity of the paneling and the color values are interpreted with a convincing naturalness. Courtesy of the Wildenstein Galleries

Some Fascinating Paintings on Mirrors Done As Decoration for New York Homes

In His Mirror Painting, Victor White Displays a Rare Quality of Workmanship and a Curiously Individual Technique. These Decorations Are Neither French nor Persian nor Chinese; Eminently Modern, Yet Influenced by the Most Interesting Phases of Decorative Art

Courtesy The Lucy Lamar Galleries

PHOTOGRAPHS BY PETER A. JULEY & SON

A Victor White decoration for the New York home of Mrs. Richard Hoyt. This delightful mirror decoration is used on the east wall of the ladies' dressing room. The colors of the painting are keyed to a silvery gray. The fawns are a monotone buff, and the turf ochre and green, relieved by yellow and red flowers. A delicate peach tint is used for the fragile spray of blossoms overhead

Painted mirror over a dressing table in the home of Mrs. Harry S. Durand. The coloring is light, and design infinitely fantastic. It tells the story of a fashionable afternoon of the time of crinolines and white perukes. The outside border has been adapted from a tapestry design in soft red, brown, ochre, and green tones. The colors in the animated scenes are keyed to the vivid red which appears in the riding coats and awnings. A touch of gold is used for the moon and stars

Distinguished Living Rooms

Showing Modern Adaptations of French, Italian, Spanish, English and Colonial Periods. First of the Series—which Will Include Dining Rooms, Entrance Halls, Libraries, Bedrooms, Nurseries and Bathrooms

PHOTO BY GILLIES

Spanish living room in a New York apartment, the walls in soft ivory tone with heavy ceiling beams of dull waxed walnut. Rich antique brocaded velvet has been utilized for the draperies, and the overstuffed chairs are upholstered in red and gold. The Spanish fireplace which reaches the ceiling dominates this inviting, picturesque interior. By courtesy of New York Galleries, Inc., Decorators

Above—In this Early American living room solid mahogany furniture is used against paneled walls painted lemon yellow. A small comb-back chair, Queen Anne secretary, and Martha Washington sofa are grouped effectively. A pewter lamp stands on the rudder table. Courtesy Charak

Below—French living room in New York apartment decorated in a monotone keyed to pale gold. Walls are Austrian oak panels, and fireplace faced with rare brown and gold marble. A collection of Pillement miniatures adds interest. Courtesy Barton, Price and Willson, Decorators

Rich gold and wine red are dominating colors in this luxurious Italian room in a New York apartment. Walls are rough Italian plaster, bronze, with black and gold mantel. The sofa is red and gold brocatelle. Tables are antique Italian pieces. Courtesy Amy Sommers Phillips, Decorator

Below—Pine paneled room from a London house built in 1740, with fine carved lentils over Georgian doors. The furniture is antique, and the wide couch near the fireplace covered in linen, hand-blocked on a background harmonizing with the walls. Courtesy Stair & Andrew, Decorators

Where Beauty Is Created

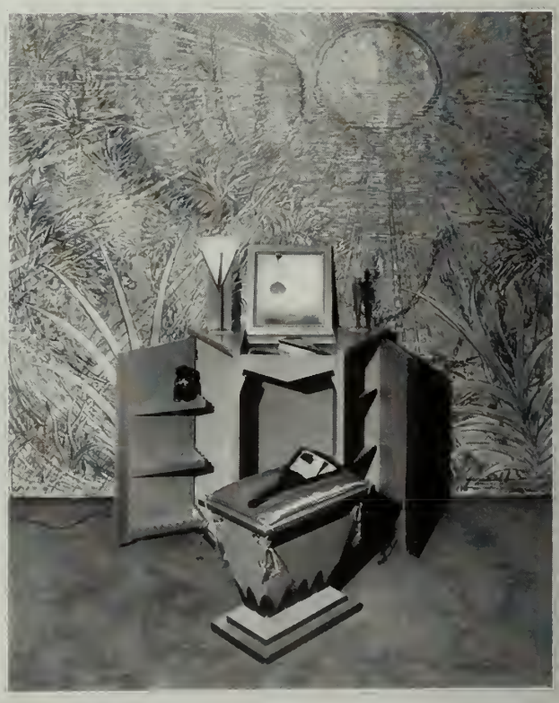
Fascinating and Fantastic Beauty Tables in the Ultra-Modernistic Spirit Are One of the New Developments in Furniture

Below—Beauty table and long mirror created by the famous Ruhlmann of Paris and exhibited at the new Salon des Artistes Decorateurs. It is in loupe d'amboine, with two cylindrical motifs at either side of the tall, rectangular mirror. The modern toilet accessories are by Pniforçat. The walls are done in very modern gray damask

Left—Architectural type of coiffeuse which seems to have been inspired by the American skyscraper. The panel mirror is flanked by oblongs of palissandre. The stool is upholstered in gray suède and the oblong drawer handles in silvered copper. Created by Georges Champion and edited by Studio Gue for the new Salon des Artistes Decorateurs

THREE PHOTOGRAPHS BY BONNEY

Below—Boudoir table for the modern bedroom, created by Lucie Renaudot (edited by Dumus) for the new Salon des Artistes Decorateurs. The utter simplification of lines is evident. The wood used is sycamore, very popular with the young French decorators. The chair is upholstered in rust colored velvet and the floor is covered with a rug in two tones of gray



PHOTOGRAPH BY DRIX DURYEA

Above—Modern American beauty corner with a screen in gold and silver showing the sun rising out of primordial ooze. The colors are gorgeous to a degree and form a most appropriate background for the curious little dressing table and small stool, richly upholstered. Courtesy of the Park Avenue Galleries

Among the New Books

A Survey of the Best Offerings for Spring and Summer in Fiction and Non-Fiction

By BURTON RASCOE

PHOTO COURTESY MAN RAY, PARIS

Margaret Anderson, the author of "My Thirty Years' War," published by Covici Friede, Inc.

BY a profound devotion to the principles of her art, Elizabeth Madox Roberts has taken her place in the forefront of American novelists. There is no fire, no spectacular appeal in her fiction, but there is a serenity and a poetic quality in her work which will always appeal to the fastidious. Her latest novel is *The Great Meadow*, which is a story of the Kentucky pioneers. Daniel Boone is introduced into the story and the strength of his character and the appeal he has had upon the imaginations of succeeding generations are set forth simply and convincingly. There is included in the narrative a love story on the Enoch Arden theme which is handled with such taste and originality of treatment that no criticism can be offered of the triteness of it as a dramatic episode. Miss Roberts has fully realized the possibilities of her theme. Here she has dramatized the migration west of the hardy and adventurous pioneer men and women who settled in the wilderness of Kentucky, survived hardships of an almost inconceivable character, withstood the raiding enmity of the Indians, and opened up a new land for white civilization. Miss Roberts and Glenway Wescott are two writers of our time who have refused to adopt the tempo of contemporary fiction or to yield to that hardness which has been so much in vogue. Thus they help greatly to add variety to our literary fare and still to preserve the desirable standards of honest, conscientious and distinctive fiction.

Samuel Hoffenstein, whose second book of verse, "Year in, You're Out," is just off the press. Published by Horace Liveright

The Party Dress by Joseph Hergesheimer is his first novel since 1926 and it is the only novel he has written with the exception of *Cytherea* which is of a nature to excite the pruderies of the catharists. In this story a wife buys a Paris gown which changes her whole conception of herself. Her husband tells her that she looks like a cocotte in it and she begins to feel some of the impulses that she imagines a cocotte experiences. They are impulses not at all in accord with her character as a respectable, satisfied and conventional woman of the upper middle class of society. The situation arouses conflicts in her psyche of a most disturbing kind. She had thought of herself as a wife

(Continued on page 110)

Claire Spencer, author of "Gallows' Orchard," published by Jonathan Cape and Harrison Smith, Inc.

James B. Wharton, author of "The Marsh Wife," published by Coward-McCann, Inc.

Donald Henderson Clarke, author of "The Autobiography of Frank Tarbeaux," published by Vanguard Press

Apartment With Rich Antiques

The City Home of Mr. and Mrs. Henry Slack Has an Air of Genuine Livableness and Quiet Beauty Combining Mellowness of Old Furniture and Warmth of Color

Westport Antique Shops, decorators

Above—Walls in the living room are pale green and curtains yellow damask—a 17th Century green lacquer secretaire harmonizes with 18th Century mahogany

Below—Mrs. Slack's dining room is fitted with 18th Century English furniture of Chippendale design, with very fine old Ming vases ornamenting the mantel

Above—The fine paneling in this room was brought from an old Virginian home. Furnishings are pine and maple and curtains red linen, with an old hooked rug

Below—A richly paneled room in the Slack home with formal inset book cases, roomy chintz-covered couch and many small tables, for flowers and magazines

Porch, Terrace and Sun Room Furniture

New Models and Materials, Graceful Shapes, Good Craftsmanship and Novel Fabrics Characterize the Porch Furniture of 1930

Furniture of black stick reed with supports of chromium plated steel, with cushions of rayon satin in three tones of bois de rose. Courtesy Marshall Field and Co.

FINELY finished porch furniture, water, sun and weather proof, whether made of rattan, reed, enamelled cane, willow, or fibre is so universally taken for granted, that no one ever gives its origin a thought: but the first chair probably dates from the day that some one sat upon an inverted basket and found it comfortable, for most summer furniture is a development of the ancient art of basketry and waterproofing reeds and rushes was known long before that Biblical baby was launched upon his historic voyage on the Nile.

Rattan, of which a fine outdoor furniture is made is a generic name for several hundred varieties of lianes, climbing palms, or vines having all the characteristic features of palms—fibrous stalks or trunks, with a hard flinty coating. The finest variety, the "Calamus Rotang", grows in Borneo, in the Malay Archipelago, in jungles and swampy lands, all the way up to the bases of the mountains, winding its way along the ground, climbing trees and extending its tenacious length in coils and festoons, from five hundred to six hundred feet without exceeding one inch or an inch and a half in diameter. It is gathered by natives, who penetrate the tangled jungles bolo in hand, cutting off the long shoots (which instantly spring again) and winding them about their bodies until they have gathered from thirty-five to fifty pounds, when they pack them back to their camps, where they are pulled, tip end first, between two pieces of wood to remove leaf sheaths, and leaves with their thorny hooks; the long vines are then cut into twenty foot lengths, bundled and collected by traders for shipment from Singapore.

Lawn suite of sheet metal and tubular steel, enamelled in brilliant colors; umbrella is of a new waterproof fabric painted with the "dew drop" design. Courtesy B. Altman and Co.

"Flekrom" furniture of chromium plated tubular steel, rust and tarnish proof, "Formica" tops impervious to stains or fire; cushions in rayon satin. By courtesy Ypsilanti Reed Furniture Co.

The Calamus rattan is strong and is used for tying up almost every Oriental commodity, from the tiniest parcels to bales of rugs, while buildings and structures of all kinds are lashed together with this tough natural string. Rope is made from rattan in single strands, or in several, braided or twisted together, it is used in making cables for moorings, for anchor ropes, or hauling out logs and even the suspension bridges, which span ravines and streams all the way from China to India are native built from nature's rope, made possible by its toughness and great strength, but its widest use has always been for making baskets and furniture.

For outdoor furniture nothing in nature equals rattan, with its flinty, glossy coat, which protects it from rain and all climatic changes, for it bends without breaking, is tough and

Porch furniture enamelled in any color with natural rattan and French enamelled cane windings in brilliant colors. Courtesy Lord and Taylor

resilient and the smallest chair is stout enough to hold an elephant—important, as porch chairs are moved often. Cane is the outside coating of rattan, which is sliced off in long thin strips, to form cane seats and backs for chairs and windings for ornamenting furniture and covering joints. Reed, from which stick reed furniture is made, is the tough, fibrous inside of rattan, after the cane is removed and this is cut in sizes from the slenderness of the lead in a pencil, to nearly an inch in diameter, in rounds, half rounds, flat, etc. Reed, which takes paint better than any known material, makes beautiful, durable, strong, light furniture and is especially desirable when decorative effects in paint and color are to be worked out. Finished with shellac and spar varnish over the baked paint, stick reed furniture, like rattan, if properly constructed is practically indestructible.

Entirely new is the porch and terrace furniture made of tubular steel, chromium plated, which renders it impervious to rust or tarnishing. This new steel furniture is also finished in baked enamel, in any desired color to harmonize with the upholstery fabric. Tubular steel is often combined with rattan and in many of the suites the table tops are made of "Formica", a new chemical substance with all the brilliance of plate glass, which will not burn, break or scratch and is impervious to stains, even to alcohol. This makes it extremely practical. Though usually found in black, Formica may be obtained in any color. Bridge or breakfast sets (table and four chairs) are available in tubular steel, chromium plated, or enamelled in brilliant colors, matching the windings of French enamelled cane on the rattan chair backs and seats, which are often cushioned in water-repellent rayon.

These new rayon fabrics come in many interesting weaves and delightful colors, many of the settees and low, comfortable arm chairs of rattan, or stick reed are cushioned in lettuce green or coral, Shiki rayon satin, others in a water-repellent cotton and rayon, with wide horizontal stripes in four tones of one color. A rayon cire rep has a finish like black patent leather, while entirely different are large plaids in several colors on an all-rayon basket weave surface. A new material called "Toyo" cloth, is made from wood pulp and comes in plaids, stripes, checks, plain colors, or in many other designs, this also is water-repellent. An extremely attractive suite for sun room, made of lime green stick reed has spring cushions and back pillows of Permatex, with

(Continued on page 113)

Wheeled chaise longue and settee of stick reed upholstered with waterproof chintz in gay colors. Courtesy The Reed Shops, Inc.

Comfortable settee, arm chair and foot rest of rattan enamelled to match the gorgeous peonies on hand blocked linen cushions. Courtesy Mastercraft Reed Corp.

Distant view of Pike's Peak, most popular mountain in the Colorado Rockies. Courtesy Rock Island Ry.

The Wonders of American And African Travel

Circular Tours of Picturesque Canada—Alaska's Beauty—the Golden Southwest, Indian Rites—Popular Pike's Peak—South Africa, Glorious Garden of Nature

By HENRY WELLINGTON WACK, F. R. G. S.

Author: In the Snow of the Alps—Big Game on the Congo—In Thamesland—The Fish and Game of Florida—Summer Camps, etc.

THE gilt and balm of May herald the flush of Spring's new spirit. There is an urge within us to explore, to dedicate leisure to the pursuit of fresh scenes and new interests. Unlike the love for old things of use and beauty in our domestic environment, we like to feel the Spring's tingle of new life and desires. To the seeing eye and the responsive heart, a remade world dawns upon us every merry May.

Eagle Dancers, Inter-Tribal Indian Ceremonial, Gallup, N. M. Courtesy Santa Fé Ry.

We are now sending nearly half a million travelers a year over distant trails. Americans are curious of every part of the world. They increasingly resort to travel as at once the most profitable and the most healthful of all recreations. Travel is now so functionally smooth and delightful in an age of superlative ease, comfort and luxury, that it is less trouble and worry to travel as the guest of a ship or train, than to stay at home as the harassed host of frequently disinclined and arrogant servants.

CANADA—A ROMANTIC WONDERLAND

On the north of us thrives a beautiful and romantic country, young, energetic, confident, and very hospitable of the stranger in its midst. It has all the scenic wonders of all the world. Canada is as much a wonderland as any part of any continent. And no American, loyal to his own land, can hope to comprehend the life of his time and the growth of New World civilization, without exploring that northern Empire known as the Dominion of Canada. Its history is the story of rugged endeavor and adventure, of exploratory success, failure, hardship and achievement. The romance of the pioneer is its saga. The rapid progress of its material development is an American epic. Its people are a hardy, generous, courageous and daring race with the tenacity of the Briton and the enterprise and humor of the American. Travel in Canada, on its trains and ships, will be a gratifying revelation to those who have not recently enjoyed it. The endless succession of lakes and little streams adds much to the variety and charm of the Canadian landscape.

Banff Springs Hotel, Alberta, sumptuous Canadian Rockies health resort. Courtesy Canadian Pacific Ry.

CIRCLE TOURS THROUGH CANADA AND UNITED STATES

Canadian railroads have, with characteristic enterprise, inaugurated a series of tours which show the traveler Canada as well as the United States for an incredibly low over-all fare. One can leave New York, travel overnight to Montreal and board

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a west-bound Canadian Pacific train for Vancouver; visit the Canadian Rockies, Victoria, B. C. and most of the principal points of interest in California and return by an American railroad, for $156.32. If he desires to omit California, he can make the trip for $138.32, and if he desires to include Quebec in his itinerary the charge is only $10.15 additional. This tour across Canada westbound and returning through the United States eastbound brings the traveler in close contact with the west and its people. He will be amazed at its magnificent distances, its fertile soil, splendid forests, mighty mountains, busy cities and energetic people, as well as the gorgeous scenery observed both in the Dominion and in the United States.

Montreal, Canada's thriving metropolis, is the point at which most across-Canada journeys commence. Montreal is the second largest port in North America and the largest inland port in the world. It is also the industrial and financial centre of the Dominion and is the fifth largest French-speaking city in the world. From the brow of Mount Royal, a beautiful wooded eminence rising from the centre of the city, a fine panorama of this historic metropolis can be obtained. Montreal is full of interest for the stranger, and several profitable days can be spent in sightseeing and other diversions.

Quebec, the "Ancient Capital", situated 175 miles east of Montreal, on the St. Lawrence River, is of such historic and cultural importance that many travelers make it a point to include this fine old city in their itineraries. Quebec's narrow, crooked streets, its historic Plains of Abraham, where the valiant Generals Wolfe and Montcalm battled to the death; its historic Heights, its magnificent Château Frontenac and other attractions never fail to impress the stranger within her venerable gates. Incidentally Quebec is the only walled city in the New World.

Navajo Indian Hogan, Arizona Desert Lands. Courtesy Santa Fé Ry.

Deer Dance, Inter-Tribal Indian Ceremonial, Gallup. Courtesy Santa Fé

Trail Riding, Lake Louise, gem of the Canadian Rockies. Thousands visit it from many parts of the world. Courtesy Canadian Pacific

Toronto, the capital of Ontario and Canada's "Queen City", is beautifully situated on the shore of Lake Ontario. The city is well worth a visit, for it contains fine parks, a magnificent new hotel, the Royal York, (largest hotel in the British Empire); beautiful residential sections and other attractions.

Port Arthur and Fort William, the "Twin Cities" situated at the head of Lake Superior, together form Canada's greatest grain port, and they are the next important places touched on the journey westward. Thirty-six great grain elevators house a total of more than 70,000,000 bushels. Here great "whale-backs"—queer-looking steamers with their funnels set far aft—are loaded with wheat which they transport to Montreal, Buffalo and other points for national distribution and export.

Leaving Port Arthur and Fort William, the traveler journeys through beautiful country, with its miles of lakes and virgin forest, to Winnipeg, Canada's third largest city and the greatest grain market and grain inspection point of the British Empire. Winnipeg, which has fine buildings, including the Royal Alexandra Hotel, is the seat of the University of Manitoba, the railway centre of the prairie provinces and has a population of 300,000.

Regina, Saskatchewan, is the next place of importance. Regina is a thriving city, the capital of the province of Saskatchewan and the greatest distributing centre for agricultural machinery in the world. Regina was formerly the capital of the Royal Northwest Territories and was for forty years the head-

(Continued on page 94)

Italian Renaissance Finds Rural England

An Elizabethan Table Approved by the Queen Herself Is the Hero of Our Tale. Thirtieth of a Series of Articles on "Antiques as Decoration"

By ARTHUR THOMPSON

Illustrations Courtesy French & Co.

FLORENCE, with sword ever in hand, yet contrived to follow the arts and crafts. The turbulent Cellini had already lived and died in the 16th Century. The Renaissance was nearly two hundred years old. The Italian craftsmen, at this time, were well versed and skilled in their different callings. Craftsmanship in wood was not the least of these. An excellence of design and execution had already been attained. Conception and balance of "motifs" were evolved in a masterly fashion and their elaboration was no less skilfully carried out. These intricate combinations were carved into wood with ease and precision. The Latin races assimilated the Renaissance movement much earlier than was the case with the more northerly European countries. It appealed more strongly to their sense of artistry and romance.

War, however, is never productive of good—it is the arch-enemy of art. Art disappears when the dogs of war are loosed. Yet those war-torn Italian provinces, despite their chaotic history, gave birth to Michael Angelo and Raphael! This seeming paradox could only be expected of so impressionable a people as the Italians. It is hard to reconcile the chivalrous custom of the Florentines of warning the enemy before a general attack, with, for instance, their cold-blooded assassinations even at the altar steps. And so we find Florence, the fire-brand of the Tuscan provinces, yet finding time to protect her merchants and her craftsmen. In fact, her policy, both political and military, appears to have had this end in view—the protection of her commerce and industry.

While the nobles warred amongst themselves, fortifying themselves in their palatial strongholds, the people worked at their manifold occupations—the goldsmith, the weaver, the tanner, the sculptor, the cabinet-maker all plied their trades. The cabinet-maker evolved the lavishly carved Italian cassone at this juncture of Renaissance evolution. Some of these pieces, at times made in pairs, were partially gilt to further enhance the design or give prominence to some important motif. The cassone was frequently mounted on feet representing a lion's paw. The floral decorations on such pieces are surprisingly realistic and natural, wrought in the flowing easy manner which characterises the better Italian pieces of this period. At two, and sometimes at all four corners, as likely as not, would appear a semi-nude figure. These figures were executed after the classic manner and were seldom grotesque,—a style adopted by the less skilled workmen of other countries to hide defects in technique.

An excellent portrait of Queen Elizabeth of England. Courtesy National Gallery, London, England

Magnificence was the order of the day in 16th Century Italy. The nobility affected the costliest apparel. Their palaces within and without, were eloquent of wealth and opulence. The sculptor vied with other craftsmen in embellishing the façade and many a marble balcony or gateway bore witness to their genius. One shudders to recall the number of these palaces razed—when noble families, at war with Pope or Emperor, were forced to abandon their fortresses to be torn down by the victors.

A rare 16th Century walnut cabinet exemplifying the best period of the French Renaissance

These marble doorways, inspired in their architecture by the Doric, were representative of the Tuscan order, closely resembling the classic Grecian style. The columns at either side of the portal were frequently of exquisite workmanship, possessing a wealth of floral detail which entirely covered the cylindrical surface. The capitals of these pilasters support the massive pediment, decorated with classic motifs, such as amorini-heads in horizontal and equidistant formation. The spandrels of the archway form two triangular

From a Florentine palace. One of a pair of Italian "cassoni" of the 16th Century, finely carved after the manner of the period and partially gilded

spaces, where the sculptor was wont to portray two classic recumbent figures.

Chairs also came in for their share of attention at the hands of these conscientious master craftsmen, who often executed commissions under the express orders of their patrons. Chairs, as well as other pieces of furniture, were often ordered to a certain design and not infrequently with some heraldic device from the coat-of-arms of the noble client. A unique example of this custom is a 17th Century side chair of which the

A 16th Century Italian portal in beautifully wrought marble, a magnificent example of sculpture of the Tuscan order. Brought to this country by the late Stanford White

finials of the uprights of the back represent two Moors' heads, surmounted with plumage. The *testa di moro* appears on the crest of the celebrated Pucci family of Florence, who trace their lineage to the 13th Century. From a humble beginning—the progenitor of the family being, as it happened, a woodsman—they attained nobility and distinction, Cardinal Lorenzo Pucci becoming a prince of the Church in the early 16th Century. The origin of the Moor's head is obscure, though most chroniclers naturally jumped to the conclusion that this emblem, displayed on the armorial bearings of the Puccis, signifies that this old family was of Saracen origin.

It may well be remembered that France played an important rôle in Italian history in the period of high Renaissance, one faction or other continually asking her aid against some troublesome or too powerful neighbor. This brought about considerable intercourse between the two countries and a consequent interchange of commerce, ideas and customs. Thus France caught the Renaissance spirit from Italy when the new vogue was at its height. There are many examples of 16th Century French cabinet-making, with a marked Italian influence. Their work was painstaking, symmetrical and of very considerable merit. Low-relief carving of exquisite workmanship and of conventional conception frequently covered the paneling of the doors of cabinets. The paneled doors

Our hero—the Jacobean refectory table, circa 1625, showing marked Elizabethan characteristics. Note the tendency towards the cylindrical form, destined to become more marked in the later phases of Jacobean furniture

occasionally had a sunken medallion in the center on which appeared a classic figure draped in Grecian robes, symbolizing, for example, Peace, Prosperity, Justice, or Victory. Another favorite motif of the 16th Century is that of the caryatid, nearly always depicted in the attitude of supporting the cornice of these cabinets.

Such pieces are now becoming extremely rare and it is to be hoped that the few still in existence will find a permanent resting place in our museums or in the homes of private collectors in America.

At the conclusion of the 16th Century, we thus find the Italian Renaissance at high tide in France —spreading to Spain, Flanders, Germany and, finally, England.

It is Christmas morn in Merrie England in the year of our Lord 1575. Something unusual is taking place in one of the back streets of the tumble-down village. From the doors of the miserable hovels peer the curious, attracted by the shouting.

"Is it another passage-at-arms?"—wondered they.

No! The sibilant hiss of steel is wanting; moreover, who would brawl on such a day! Perchance it is a party of belated revellers wandering noisily homeward? The bolder spirits venture into the middle of the narrow, cobbled street. A strange procession meets their astonished gaze. Two goodly horses, harnessed to a cumbersome wagon, are dragging a heavy load up the slippery street, deep with fresh-fallen snow. But what is in the wagon? Such a thing had never been seen before! It is a huge slab of oak, which projects well over the horses' heads. It is so long that it protrudes at the back of the wagon till it nearly touches the snow. At the four corners and at the center of each side of the thick oaken board rise six massive columns—half the height of a man. The columns are connected with heavy beams of oak to keep them in place. In the midst of this weird structure stands a man, holding onto the beams with both hands, as the wagon lurches forward. Why! it is none other than Simeon, the village carpenter, balancing himself precariously as the horses stumble uphill with their heavy burden!

"If ye varlets break the Duke's table I am undone—" he moans. "A twelve-month have I labored on it. Good Queen Bess in London town hath none better."

A crowd had gathered, despite the somewhat early hour, and looked on idly. "Lend a hand, ye shivering rascals, or I'll warm ye with the flat of my sword," roars the soldier, as a deep snow-drift brings the wagon to a halt.

And thus it came about that the village carpenter enters the feudal castle, borne aloft in triumph, on one of the earliest Elizabethan tables, bulbous-legged and richly wrought with full many a scroll and leaf and flower, albeit somewhat quaint and stiff in their portrayal.

Finally Simeon and his table are deposited —the right way up be it understood—in the lofty dining hall. He surveys his handiwork with the satisfaction of a job well done.

"A goodly company of dames and knights will grace the festive board this very day,"

(Continued on page 125)

Early 17th Century Italian side-chair, in carved walnut, upholstered in petit point. Finials representing the Moor's head, denote that this piece belonged to the Pucci family of Florence

Georgian House in an Old Fashioned Garden

"Oakwald," This Charming Home in New England, Has Quite the Quality of an Old Country Residence Somewhat Near London

Architects: Hutchins and French

Landscape architect: Hallam L. Movius

THIS delightful home of H. T. Hayward, Esq., at Franklin, Mass. has quite the air of an old English country home and might be an estate of many hundreds of acres instead of a very compact garden, beautifully laid out, with an air of great spaciousness and good detail.

The pool is finished in tiles with an antique fountain in the center and connected by a path with a brick wall which encompasses the inner garden. The house itself is surrounded by some magnificent oaks and is pure Georgian in mass and detail. It is built in water-struck brick, lain in English bond. The trim of the house, including the window finish and the coping of the brick wall, is all in limestone, while the roof is shingled tile of shades of brown.

Inside the house, we find the Georgian inspiration carried out in the wood work. The living room is paneled to the ceiling with quartered oak, with carved cornices and architrave. In the library, the walls are paneled with birch. The other rooms in the house are finished in pine and painted. Most of the ceilings are of ornamental plaster.

The fireplaces are particularly attractive throughout all the important rooms. A modern limestone fireplace is in the library, one of Sienna marble from an old convent is in the living room and a fireplace of antique Italian marble is in the dining room. The color schemes throughout the house are warm and rich; yellows, browns and blues in the living room, the curtains of yellow brocade, and the rugs brown, with a rare collection of antique English furniture. In the dining room, the rug is yellow and the walls are painted in green and gold. The library is particularly effective with red brocade hangings against the dark birch paneling. The floors are of quartered oak.

The Georgian brick home and fine garden of H. T. Hayward, Esq., at Franklin, Mass.

Detail of beautiful garden in Mr. Hayward's residence with tiled pool in foreground

Irving, Casson and A. H. Davenport, Decorators

The spacious dining room of the Hayward home is painted green, picked out in gold. Green and gold damask curtains harmonize beautifully with a rug of soft yellow, making a light, cheerful room

The hangings in the living room are yellow brocade. The color scheme is yellow, brown and blue, brought out in the draperies, the upholstery of the sofas and chairs, and the large rug

The Newest Wallpapers

Modern Wallpapers Reproduce the Hand Blocked Scenics of the 18th Century, the Silks, Damasks and Brocades of France, and Many Modernistic Motifs

By JULIET SANFORD

Left—This colorful French wallpaper panel is one of a set known as "Chasse à Courre" or the "Compiègne Hunt", from the famous Reveillon factory. Courtesy Isabella Barclay

Bottom—Modern reproduction of a Chinese wallpaper, showing Japanese cherry blossoms and paraquets, in the dining room of Mrs. Lester Armour, Chicago. Courtesy Miss Gheen, Inc.

WILLIAM MORRIS' advice, "Think first of the walls, for they are that which makes your house and home", is just as applicable in the decoration of walls today as when given, more than half a century ago. He also added that in any wallpaper three qualities are requisite, "beauty, imagination and order" and of these order is the most important, for without it neither beauty nor imagination is visible. Of all the applied arts, wallpaper is the most universal and democratic form of interior decoration in the civilized world, for in its highest grades it exceeds all other materials in enhancing those qualities of space, proportion, color, or appropriateness of background, which the walls of the finest houses or apartments are intended to present: and it also may be made inexpensively and at the same time artistically enough to give beauty to the simplest dwelling.

In furnishing any room the wallpaper should be chosen before rugs, curtains, or furniture coverings are selected as the paper hangings should give the keynote of color and the other furnishings be chosen in harmony with the wall decoration. The ceiling also should be considered as part of the color scheme and if it seems undesirable to tint it a paler shade of the background of the wallpaper, then cream or some harmonious neutral color should be used. If the wallpaper is designed as a decoration, rather than as a background, there are delightful reproductions of the pictorial or scenic hand blocked wallpapers in their original brilliant colors or in sepia, landscape green, twilight blue or silvery grey. If a background for pictures is desired, there are many unobtrusive, almost invisible designs reproducing textiles, or the beautiful Japanese grass cloth, that are admirable for this purpose.

Modern wallpapers are especially designed for every type of room and with the wide variety of designs from which to choose, one needs only unerring taste to select the paper best suited to the architectural features of each. Particularly interesting to decorators are patterns with horizontal, vertical, or diagonal lines, that lend breadth, height, or perspective to rooms lacking any of these requisites, while the geometric severity that often characterizes lineal designs is relieved by graceful bird and flower motifs. Color is so much a matter of individual preference, that no hard and fast rules can be given for its use, aside from bearing in mind that certain colors are warm, others cold and that cooler colors should be placed in rooms with a southern exposure and vice-versa and even this rule is not infallible.

The vogue of partially papering rooms, so popular in the eighteenth century, is being revived and when the architecture of the room permits, instead of papering an entire wall (or room) with repeats, a paper with an interesting design or scenic effect is frequently hung in panels, enclosed, or rather outlined with a narrow picture moulding, or a border of paper made for the purpose. Medallions with landscapes, or well composed flower patterns are effective when treated in this manner. These wallpaper panels are often used in combination with wood panelling, setting the paper into the panels left plain for some decoration by the design of the woodwork. Many types of wallpaper have their brief day of popularity and are forgotten, but the delightful panoramic hand blocked scenics are as desirable today, as when first their beautiful, imaginative designs and gaiety of color made them the most sought of all patterned wallpapers.

Especially desirable for halls or living rooms is a beautiful modern scenic paper called "Windsor Castle," which pictures

graceful branches of stately trees in tones of sepia overhanging a panoramic opening in which is silhouetted the battlemented towers of Windsor. A modern adaptation of a Toile de Jouy is seen in "The Butterfly Lady", a graceful figure with butterfly net, in tones of grey, cream or taupe enclosed by diagonals in rose, blue or green. An extreme type of modernistic French wallpaper depicts leaves and branches in sharp tones of yellow and black on a light yellow ground, while a slightly modified type of modernistic design shows leaves and branches in tender shades of brown and pink on a robins' egg blue or soft green ground. A charming modernistic wallpaper from Germany shows detached clusters of cornflowers, poppies, wheat, bachelor buttons and sweat peas in delicate colors on a soft yellow ground.

"Faerie Seas" designed by Hoffman, a distinguished painter of murals is a scenic depicting under sea life, with seaweed, corals, anemone and tropical fish in exquisite colors submerged in the green-blue of tropic waters. One of the newest wallpapers pictures a beechwood, with flowers springing up through a carpet of fallen leaves, while in the branches are partially hidden birds in brilliant colors. Much of the charm of this paper is due to the perspective given by the unusual treatment of the sky showing through the thinning trees. This paper in delicate spring and summer colorings, in rich autumnal tints, in grey or in sepia, was designed by Charles Burchfield, a celebrated landscape artist, from one of his paintings recently on exhibition. Three scenes of the Colonial block paper illustrated, depict the landing of Hendrik Hudson in 1609, one panel shows his ship sailing up the river, with the Palisades in the distance, another, the landing of the explorers on Sandy Hook, while the third shows them exchanging tokens of friendship with the Indians. Each scene is admirably drawn and well executed and the paper comes in seven different colorings, including shades of grey, taupe, sepia, soft tans and yellows, green and grey.

Modernistic design with detached floral sprays in light resisting shades of rose, rust, blue, tan, and green, on shaded tan ground. Courtesy Henry Bosch Company

Created by a noted European designer is a pattern of irregular block forms and horizontal leaf motifs, in six different combinations of softest colors, while graceful sprays of garden flowers in lovely shades of rose, blue, yellow, lavender and green supported by graduated horizontal bars are arranged on backgrounds of cream, grey, taupe and deep ivory, an especially dainty paper for sleeping rooms. A modernistic version of an ancient Grecian pastorale shows shepherdess and grazing sheep, its new and startling, but altogether delightful effect is obtained by combining the colors of the various backgrounds with vertical and horizontal narrow shapes of finely graduated shades of cream, blue, rose and gold, of ivory, coral, green and gold, besides many other interesting color combinations. Endlessly amusing are the nursery wallpapers which picture the toys, stories, animals and games dear to children, with the alphabet on blocks, thrown in for good measure. Among the many designs are airplanes, choo-choo cars, animals from Noah's ark, Punch and Judy, the rising sun and the evening star on cream, buff, taupe, green and grey grounds.

Extensively used by leading decorators in Europe for many years, though not so well known in America are two wall coverings, known as "Tekko" and "Salubra", which possess unusual qualities. The former reproduces perfectly the beautiful silk finish of damask and in its seven thousand designs and more than sixty colorings, patterns to fill every need may be found, from the moire silks, satin damasks and brocades of the Louis' of France and the colorful crewel work of Jacobean England, to the cubistic, modernistic designs of the twentieth century. In both these wall coverings, the colors are rich, vivid and brilliant, or soft delicate pastels, pleasing and harmonious, suiting the various designs. They are also fadeless even in a tropic sun and washable, for the same oil colors used by artists are applied on the waterproof parchment paper and a wall decorated with either of these paper fabrics may be as fearlessly washed with soapsuds as a piece of porcelain, regaining its pristine freshness after each ablution, for dust, radiator "shadows" and spots which would ruin any other papered wall, disappear like magic from the surface of this material. Among the many popular designs are cub-

(Continued on page 114)

Left—"Italian Landscape" is the name of this reproduction of a French scenic wallpaper, printed in soft grey or green on white or ivory, or in sepia. Courtesy Richard E. Thibaut, Inc. Felix Fox, Decorator

Right—"The Butterfly Lady," a modern adaptation of Toile de Jouy, in soft tones of grey, cream, or taupe, with diagonals in rose, green or blue. Courtesy W. H. S. Lloyd Co., Inc.

South Porch entrance with stone steps—Wood violets are tucked in the step crevices and daphne and arabis trail down over the little stone wall as a background for funkia and lilies

A Creekside Orchard House

Cleverly Built into the Landscape, this Home of Mr. and Mrs. James H. Walsh Has in Six Years Achieved the Quality of Being Part of the Hillside

By MARIE P. HILL

OFF from the main highway, up a twisting hill road, through a long orchard of apple trees and you come upon it—an inviting little grey shingled house that at the first glance makes you want to walk right in and take possession.

Such is the home of Mr. and Mrs. James H. Walsh in Orchard Park, New York, designed by Paul F. Mann, Buffalo architect. Giving the air of having grown up with the trees themselves, it is hard to believe it was built only six years ago.

Orchards by themselves often lend sufficient charm to a house to warrant choosing them as a background, but in this case the owners were fortunate to find a spot where an apple orchard crowned a rolling bank, which overlooked a creek and boasted of an ancient oak that has been made the feature of the place.

The approach drive from the orchard lane is bordered with informal planting of lilacs, small evergreens, flowering dogwood and wygelia, and as it branches into the circular drive it is edged with an old fashioned perennial border filled with delphinium, madonna lilies, foxglove, iris and all the annuals that can later be poked in.

The main problem which faced the architect was to build a house which would seem to bring the out-of-doors inside. Wide French glass doors at either end of the main room with views out over the rolling country, and two full length casement bay windows and another French door overlooking the terrace flood the room with light and a sense of airiness, and make the living room seem to extend into the trees and countryside. Another factor which contributes to this effect is having the house built on the ground level so that one steps out through the French doors directly on to the lawn, making the transition from inside to outside almost like going from one room to the other.

The house has been built so that the terrace under the wide spreading oak tree is directly accessible from both the dining and sitting room ends of the main room, and makes a delightful spot for the entertaining of guests and the serving of tea. From a practical standpoint the terrace is just as liveable on a pleasant day as the long living room which looks out upon it, and at either end of the house small porches protected from the westerly winds by vine and shrub planting give a chance to be out-of-doors comfortably in less propitious weather. During the spring and fall months when the orchard and quaint garden are gloriously rich in color these porches are favorite spots.

Though considerable attention has been paid to a general landscaping plan and details have been worked out meticulously, great care has

Paul F. Mann, architect

PHOTOGRAPHS BY OTTO MENGE

The garden gate—The grey of the shingles makes a delightful combination with the pink of the appleblossoms and the pink of the roses which climb over this quaint gateway, and with the soft greens of the foliage

The mellow coloring of an old Portuguese Print

comes to you in this lovely fabric

PRIZED for their mellow coloring, their exotic patterns, no less than for their rarity, Portuguese prints are dear to every collector.

The extraordinary chintz presented here by Schumacher has the very qualities that make the old prints so fascinating.

Bold and captivating, the design is softened by the colors of the background—the warrior's chariot and the colorful floral design are charmingly disposed upon a blue-green field, with here and there glimpses of a parchment ground.

This pattern is semi-classical in feeling. But, just as the old Portuguese prints may be used in various decorative schemes, this fabric has a timeless beauty which makes suitable its use with any furnishings of soft wood tones and not too delicate in line.

You will find in Schumacher collections fabrics for your every need—the best of contemporary designs side by side with authentic examples of historic periods. Your decorator will gladly obtain samples for you.

"Fabrics—the Key to Successful Decoration" —this generously illustrated booklet suggests a wealth of decorative possibilities for fabrics. It will help you to plan intelligently with your decorator—and to discover many new sources. It will be sent without charge upon request. F. Schumacher & Co., Dept. B-5, 60 West 40th Street, New York.

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INSPIRED BY AN OLD DOCUMENT, THIS EXTRAORDINARY ENGLISH CHINTZ POSSESSES A TIMELESS BEAUTY WHICH ALLOWS A WIDESPREAD USE IN THE DECORATIVE SCHEME. ITS SEMI-CLASSICAL PATTERN OF EXOTIC DESIGN AND SUBDUED MELLOW COLORING COMES IN MAUVE, DARK ECRU, GREEN, RUSTY BLACK, CREAM AND PEARL.

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Dining Room—Coming in from the hall one has this view of the dining room and the surrounding countryside through an arched doorway

been taken to do away with anything which tends to give a studied effect. Grass grows up between the flagstones, the crevices between the small boulders, that here and there protect the side of the drive from wearing away, are filled with spreading rock plants, and the foundation shrubbery and evergreens are left to grow in a rough and tumble fashion.

The path that leads down to the creek from the south porch is slightly curved, and the upper slope is bordered with a two foot naturalized rock garden which is brilliant in the spring with glowing masses of lavender and yellow cottage tulips. This little rock garden, appropriately planted, provides an interesting variety of blossoms throughout the seasons.

The space on the lower side of the path which stretches to the edge of the bank is filled in with shrubs, barberry, forsythia and wild thimble berry, carrying out the line of the low terrace wall which ties up the magnificent oak to the landscaping plan. Shale rock, cut out of the creek bed to make a large pool, was used in the retaining wall which on the far side drops twenty feet to the winding stream.

The front entrance in the angle of the L shaped house is cool and inviting, for it is built under the arch of a picturesque apple tree, which on sunny days casts intriguing shadows on the irregular flagstone path that leads up to the picturesque doorway from the circular driveway.

Corner Cupboard—This corner cupboard in the kitchen utilizes waste space picturesquely

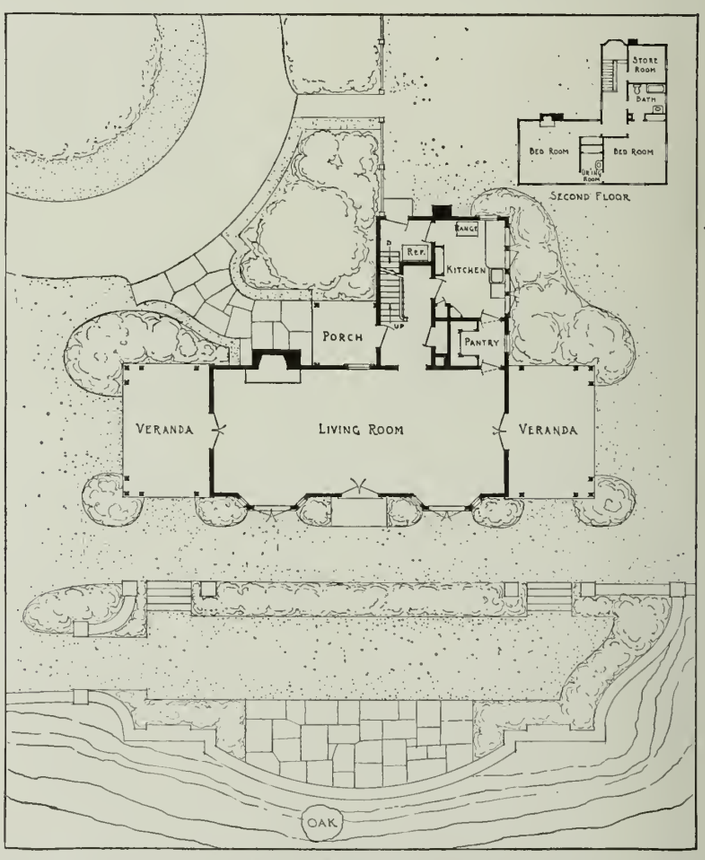
Upon entering, the old fashioned stairway of mahogany and white with a casement bay window in the turn of the stairs, half way up, is a feature of the house which enlists your interest at once. On the low white shelf which fits into the bay window stands a lovely spreading bowl of growing ivy with tall candlesticks on either side. The green of the china bowl and candlesticks is in pleasing contrast with the mauve hangings at the window and carries your attention out beyond them to the darker green of the apple trees.

Over the wooden gateway leading from the circular drive to the kitchen garden and side door is arched an old apple bough as an added support for the climbing rose bushes which sprawl over the fence. In June great clusters of Dorothy Perkins' roses hanging over the gate lend a note of enchantment to the whole side of the house.

The kitchen is one of the prettiest rooms in the house, and is conveniently located in relation to both dining room and front door. A series of casement windows on two sides give pleasant vistas through the apple orchard and glimpses of the lilac and peony edged path that leads to the garage. Apple-green woodwork and corner cupboards make the room seem sunny even on cloudy days, and convenient correlation between sink, stove and shelves results in an efficient workshop.

The corner cupboard shown in the illustration has its sides painted a soft delft blue which is the same tone of blue as its green woodwork is of green, and the whole effect with the cream colored shelves edged with green is surprisingly restful. It is hard to describe the impression this combination of colors gives as a background for the old pieces of Italian china and lustre ware that fill the shelves.

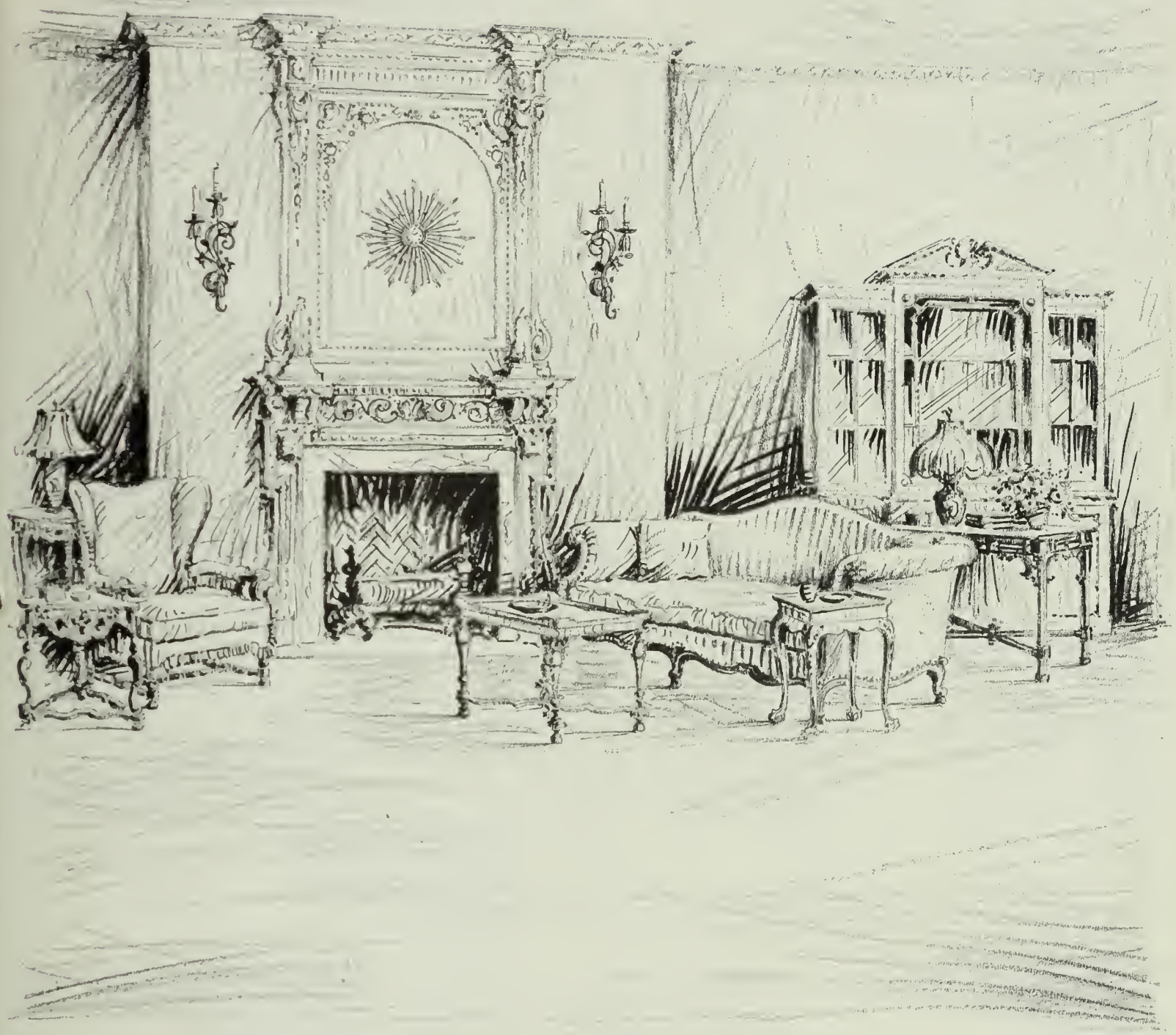
The black and white of the checkered floor is further emphasized by a white enamel stove with black trim and the black line on the cream drop leaf table which stands in front of the corner cupboard. The curtains edged with a green frill are gay with diminutive bunches of fruit, yellow, orange and lavender, and the lavender note is again found in the fruit design on the darker green painted apple bowl, sugar and coffee cans, and spice boxes—making the kitchen a most cheerful workroom.



Floor plan of the home of Mr. and Mrs. James H. Walsh showing the relationship of the house and driveway to the surrounding orchard and garden

The house is furnished throughout with antiques and the bedrooms have the same light and airy atmosphere as the downstairs. In the master bedroom old pieces of cherry

(Continued on page 112)



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New York Galleries, Incorporated—Decorators

If you happen to be engaged in the fascinating pursuit of decorative ideas, a leisurely review at these Galleries will reveal a source of inspiration to the sophisticate, intolerant of the commonplace . . . for here indeed, a wealth of enchantment unfolds itself to those who would enrich their surroundings with the beauty and interest associated with the traditions of other days.

New York Galleries

INCORPORATED

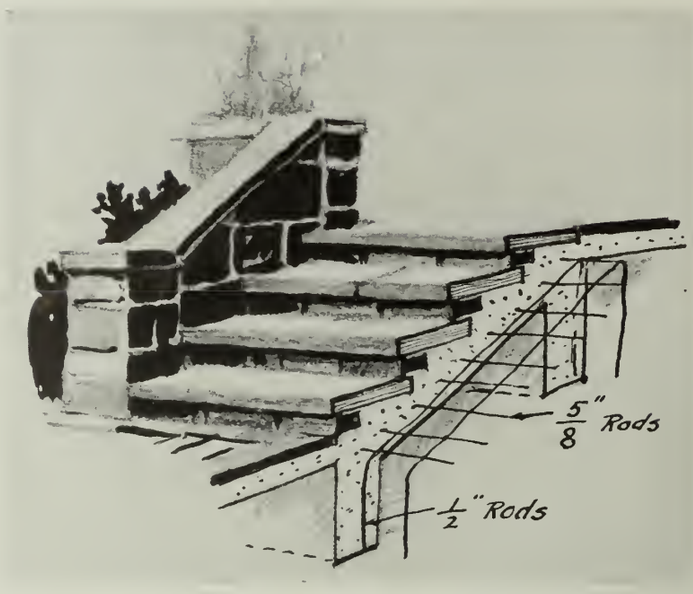
Madison Avenue, 48th and 49th Streets

CABINETMAKERS ~ DECORATORS ~ ANTIQUARIANS ~ ARCHITECTURAL REMODELING

Building and Equipping Your Home

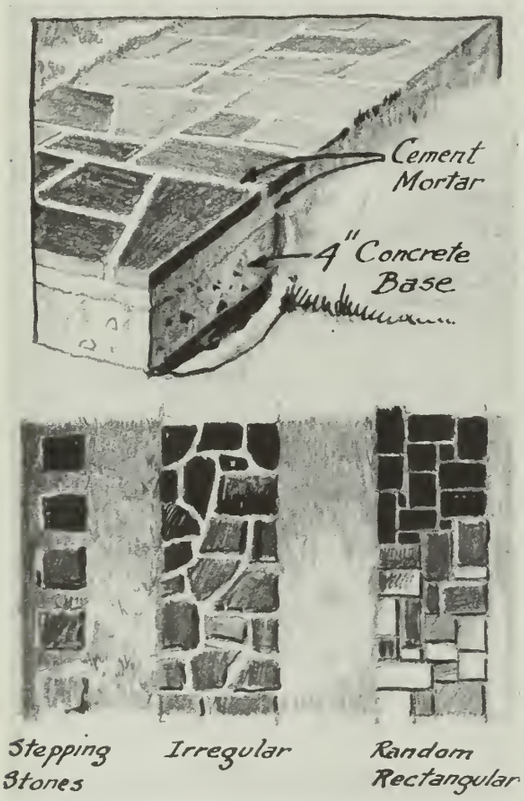
The Cost and Construction of Garden Walks

By H. VANDERVOORT WALSH
Assistant Professor of Architecture, Columbia University



Flagstone steps and brick risers laid on a foundation of reinforced concrete

AS ROMANTIC a thing as a garden walk has its practical side. It must be constructed and it costs money to do it. Few can merely wish for a garden walk and have it. Many there are who cannot even afford to have what they dream about, because certain very beautiful walks cost more money than they have available to spend.



The diagram above shows a flagstone walk laid on a layer of cement mortar and a 4" concrete base. The lower diagram shows the arrangement of stones for different kinds of flagstone walks

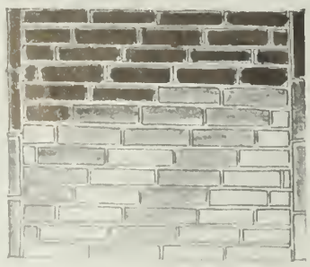
The most natural garden walk is one made of flagstones, laid upon the ground, with grass growing up between the joints. Strictly speaking flagstones are cleft sandstones, although the term is usually applied to any stone that can be split into thin slabs. Slate is therefore used for the same purpose and about in the same way.

The colors of flagstones, made from sandstone, vary through grays, blues, buffs, rusts, to browns and in general seem to give warmer and more delicate colors because the surface does not reflect light. Flagstones of slate, on the other hand, tend more to the colder colors, like black, blue, gray, purple, and green with a slight tendency to reflect light, glistening when viewed at a certain angle in the sun. The warmer colors can be secured in slate, but they are usually considered as special. The finish of the edges of these stones may be that resulting from the cracking of the slabs or else the ragged edge made by the saw or the finished, beveled edge made by placing the stones on a revolving, rubbing bed. The choice of colors, shapes and surface finishes are thus varied enough to interpret any artistic requirements.

Flagstones that are laid directly upon the soil should be from 1 to 1½ inches thick. The joints between the stones in which grass is grown should be 1 to 1½ inches wide. If the ground has been recently filled in, the flagstone should not be put down until it has settled thoroughly from a number of rains. Should the soil show signs of poor drainage a bed 4 to 6 inches thick of cinders ought to underly a 2 inch bed of soil on which the stones are placed.

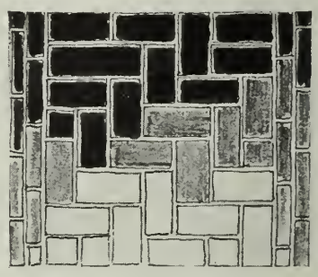
The variations of laying flagstones are somewhat limited. The simple stepping stone walk, with small slabs placed along in a line with grass space anywhere from 6 to 8 inches between is of course the cheapest walk to build (about 15c a square foot of walk, including the grass space between the stones).

The more elaborate walks, made of random shaped slabs placed 1 to 1½ inches apart or the rectangular random cost about 23c a square foot for sandstone, and 30c for slate. The above names which describe the various ways of cutting and laying the stones probably mean little to the reader. Therefore a few drawings are shown to describe them, since they tell more than any wordy description.

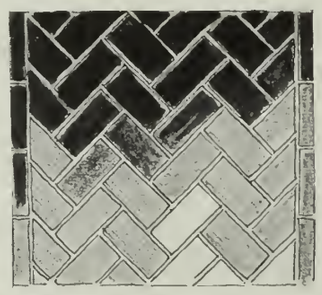


This is the common layout for a brick walk with dark and light bricks alternating

A more substantial walk of similar character can be made with flagstones, by placing them upon a concrete bed and instead of allowing grass to grow up between the joints, close them with white or colored mortar. A 4 inch thick slab of concrete is laid out on top of a well tamped cinder bed. Then a cement mortar bed from 1¼ to 2 inches is spread over the concrete and the stones laid on top. The joints are filled up with cement mortar. If white is desired, and it is about as beautiful as any color, a white cement must be used rather than a gray. Black mortar can be made with gray cement to which lamp black has been added. Colors may be added to the white cement mortar for other effects. These solid flagstone walks are very durable, and cost about 33c a square foot for sandstone and 45c for slate. Some times it is desirable to build a small curb along the edge of the walk with strips of flagstone, edge up. This costs about 25c a linear foot.



Brick walk laid in a zig-zag pattern, with bricks laid on their sides, bordered by bricks set edge up



Brick walk laid in the herringbone pattern can be sloped to sides for drainage

A natural and cheap garden walk is made with crushed bluestone or gravel. A good bed of cinders for drainage is necessary under bluestone. Usually when yellow gravel or white gravel is used, it is because they are local materials, and where they are common the ground is usually sandy and well drained, which makes an under bed of cinders unnecessary. On an average the bluestone walk costs about 28c a square foot and the gravel about 23c.

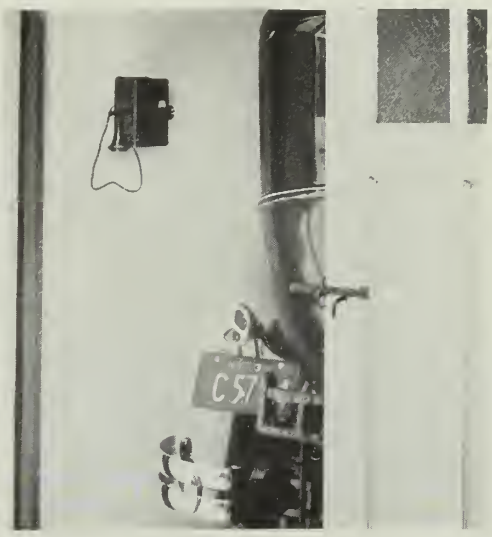
Brick walks fit beautifully into the garden, and similar rustic effects can be obtained with them that are produced by flagstones. A 4 inch cinder bed with sand or soil 2 inches

(Continued on page 116)

In the Smooth Functioning of an Estate Telephones play a Particularly Important Role

From your study, you can be in instant touch with every part of the estate by telephone . . . give necessary instructions . . . learn how work is progressing . . . save yourself trips out-of-doors in unpleasant weather. And the same telephones, of course, link you to the outside world as well . . . to neighbors, friends in other cities, even countries across the sea. Modern homes have telephones wherever they will save steps and time . . . living-room, bed chamber, sun porch, kitchen.

It's so easy to telephone the gardener just what you want done . . . to have flowers brought up for the dinner table . . . or to keep in touch with work on the grounds.



A telephone in the garage is truly convenient. You can summon the car just when you want it . . . and call either from any of the residence telephones or others on the estate.

Instructions may easily be given to the lodge-keeper . . . the chauffeur summoned . . . flowers ordered from the greenhouse . . . over your regular Bell telephones

WHERE there are many duties to take one's time . . . as on a large estate . . . the convenience of *enough telephones* becomes almost a necessity. For the telephones knit together the far-flung parts of the estate. They bring the various buildings within instant call . . . the greenhouse . . . stables . . . gatekeeper's lodge . . . garage.

In the fitful weather of spring, they shield the floors of the residence from the muddy footsteps of outside servants. And in the glorious days of summer—when you spend so much of your time out-of-doors—you yourself can be readily reached, wherever you may be on the grounds.

Only a few people, of course, have estates . . but everyone can enjoy true *telephone convenience*. This modern note contributes greatly to the ease and comfort of living, yet it is not expensive. Nor is it confined to larger houses.

Each home has its own special opportunities for communication convenience. No general rule can be laid down; the chief thought is to have telephones in all places where they will save you time, effort and the annoyance of "lost calls." Your local Bell Company will gladly help you determine appropriate locations in your home. Just call the Business Office.

AMERICAN TELEPHONE & TELEGRAPH CO. AND ASSOCIATED COMPANIES — BELL SYSTEM

PHOTO BY GILLIES

The Outside Walls of Your Home

The Type of Architecture, Cost, Desired Color Effect and Many Other Things To Be Considered in Choosing an Exterior Finish for Your Home

By MATLACK PRICE

Left—Brick is durable, and combines well with wood or stone. Dwight James Baum, architect. Courtesy Common Brick Ass'n.

MORE than in any other broad classification of building materials it must be apparent that the architectural type of the house will suggest, if it does not actually dictate, the materials which are to be used for the finish of the outer walls. There are houses, it is true, that might well be of frame, covered with shingles, clapboards or stucco, of brick or of stone, and here the prospective builder is concerned almost entirely with personal preference, and his budget.

This brief survey, then, may best be arranged according to architectural types in the first place, with subsequent notes on the principal materials referred to.

Of essentially American types, there are the several varieties of Colonial and Early American. For New England types, precedent indicates the all-wood house, with walls of shingle or clap-board. In the vicinity of New York, and in Northern New Jersey, the old Dutch Colonial houses are found to have been built all of wood, or with walls of brick or local stone. In many examples all three are found in one house. In Pennsylvania there is the stone house, with some brick examples, while Delaware, Maryland and Virginia built almost invariably of brick. The plantation type of Louisiana was largely an all-wood house, though there are many examples of brick houses, with wooden "galleries." In European types, there is the broad division between the English and Norman and the Latin, or Mediterranean types of Italy, Spain and Southern France.

The older English houses were of brick, of half-timber or of local stone, as in the Cotswolds, and in nearly all types stucco was used considerably, with its use greatly increased by such modern English architects as Lutyens, Voysey and their followers. The Norman type, now enjoying a deserved popularity here, was largely developed in stone,

(Continued on page 124)

Right—A charming entrance of an all-wood house. Clarence Brazier, architect. Courtesy Shevlin, Carpenter and Clarke Co.

Left—Shot sawed Indiana limestone is used in this Ohio home. Martin & Martin, architects. Courtesy Indiana Limestone Co.

Below—Shingle siding is appropriate for the smaller types of Colonial houses and bungalows. Courtesy Weatherbest Stained Shingle Co.

Luxurious Transportation

The patrician matron of Imperial Rome traversed its narrow streets in the ornate lectica, borne by gorgeously liveried slaves and followed by a numerous retinue

THREE years ago Packard published this statement. "Three things guarantee the maintenance of Packard reputation: The finest motor cars which Packard's unsurpassed experience and facilities can build. Business dealings governed by the strictest interpretation of the company's duty to Packard owners. *Advertising which never in word or picture deviates from the conservative facts.*"

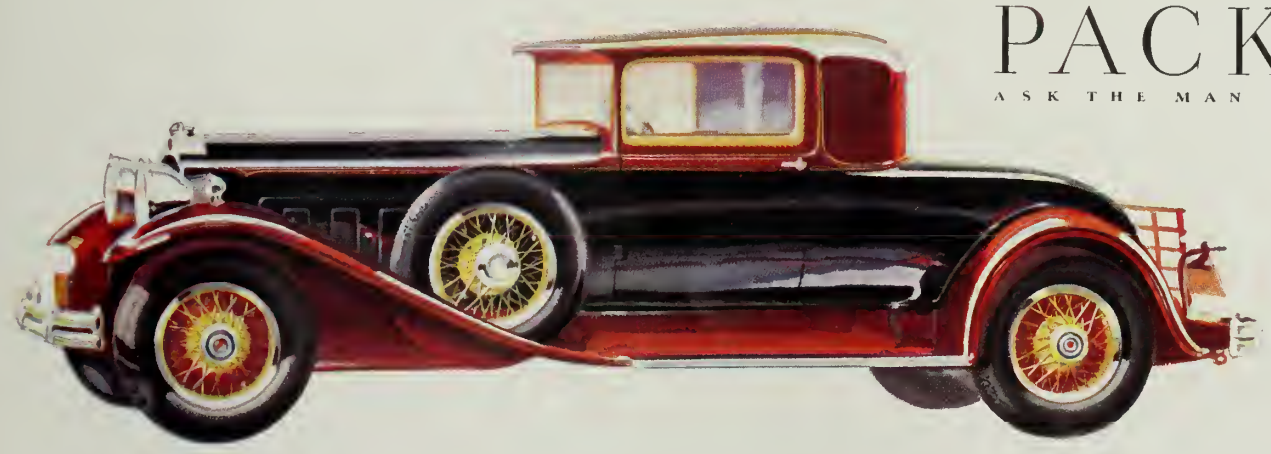
Since then Packard has supplemented the famous Custom and De Luxe models with the Packard Standard Eight—and the Standard Eight has enhanced and widened a reputation already supreme. For the Standard Eight is a Packard through and through—beautiful, powerful and luxurious.

It is offered on convenient terms—with a fair allowance for the used car—and is not depreciated in the owner's hands by frequent or radical changes in design. And Packard has advertised that it costs no more to own the distinguished Standard Eight than a car costing down to half as much—if the Packard is driven twice as long. This is a truth which simple arithmetic has proved to tens of thousands of delighted owners throughout the United States and Canada.

Your Packard dealer can give you some surprising facts and figures, the results of a nation-wide survey.

PACKARD

ASK THE MAN WHO OWNS ONE



KENSINGTON FURNITURE

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39TH ANNUAL EXHIBITION ARCHITECTURAL LEAGUE OF NEW YORK

CHIPPENDALE CARVED MAHOGANY BEDROOM GROUP, *by* KENSINGTON

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KENSINGTON bedroom furniture, while retaining the character and the charm of old work, is designed for the home of today. It is as convenient and adequate in service as it is decorative.

Whether the need is for a bedroom with the quiet elegance of a Georgian mansion, or the simple charm of an English cottage or Colonial farmhouse, a wide choice of distinctive and beautiful furniture is found in Kensington designs.

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In exactly this way millions of dollars worth of clothing and household effects are needlessly destroyed each year by moths. The odors of cedar, moth balls, camphor and the other "repellents" are now found by the United States Government* to be almost worthless when used under ordinary conditions. For example moth proofing solutions are not mentioned in Government Bulletin No. 1353 which fully describes approved methods of preventing moth damage.

It is no longer necessary to entrust valuable clothing, blankets, etc., to the inefficient and futile methods of the so-called moth-proofing solutions and moth preventatives. The Plymetl Vault offers complete protection by a Government approved process. It employs a truly effective method of destroying all moth life . . . a method completely dependable and yet extremely simple. Because of this fact, the Plymetl Vault is far superior to cold storage. Refrigeration merely stupefies the moths; a few hours in a warm closet renders them just as destructive as ever . . . the Plymetl Vault kills all moth life without the slightest injury to the most delicate fabrics.

*"For many years these materials have been called 'moth repellents' and it was believed their odor would keep moths from entering a closet or drive them out if they were already there, but we now know that such is not the case," says Mr. Abbott, Government Expert.

In addition to being an absolute safeguard against moths, the Plymetl Vault keeps dirt and dust from your clothing —cleaning bills are reduced to a minimum. It is also practically burglar-proof —its steel walls and multiple tumbler lock are beyond the skill of the household thief.

Because of its fireproof construction the Vault is frequently built in as a permanent and distinctive feature of modern apartments and homes. A floor space only two feet square allotted to the Vault provides a convenience of recognized worth.

A Plymetl Vault is an excellent investment in clothing protection—the money you will save by fully safeguarding your clothes will buy you the permanent protection of this personal clothes vault.

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Antique oak panels carved in linenfold design form the background for the furnishings of Mr. Chandler's library. Leaded cathedral glass with heraldic design gives interest to the casement windows. The over-draperies are of red brocatelle with an antique weave, hung from wrought iron poles. A feeling of spaciousness is added by the high arched ceiling of decorated plaster. Among the interesting pieces of furniture are three Renaissance chairs covered with Aubusson tapestry, an old table with a yew tree top, a William and Mary cabinet, and a rare old desk of blue-green Chinese lacquer

J. G. Valiant Co., Decorators *Ritter & Shay, Architects*

Rich gold and brown tones are used as the dominating colors in Mr. Chandler's private office. The walls are paneled in dealwood finished with a light stain and waxed to give a mellow effect. The floor covering is wet sand color chenille carpet, and the draperies are wool crewel embroidery in a variety of colors, hung from mirrored cornice boards. The hearth at the fireplace is in black and gold veined marble, and the armchair nearby is covered with gold color jaspe, as is another chair near the window. The Chippendale chair and the davenport are upholstered in blue-green tapestry. An interesting print appears, entitled "The Procession of the Victualleres"

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SHOWROOMS ALSO AT OUR FACTORY IN ROCHESTER, NEW YORK, WHERE OUR FURNITURE AND WOODWORK ARE MADE

(*Continued from page 61*)
broidered glove tucked next a heart as talisman, small wonder that playing cards found instant favor in castle, court and camp, that stakes ran high, or that fortunes were won or lost in a night.

Among the many extravagant fashions of the French court during the reign of the Louis', that of magnificently decorating the card room, its furniture and accessories, as a shrine to the God of Chance, was by no means the least. Tapestries were designed and woven, to harmonize with the scenes which they surrounded, the card tables were inlaid with beautiful woods, mother-of-pearl, or tortoise shell, or painted by celebrated artists. At first the tables were covered with green velvet embroidered and fringed with gold, later the covers were discarded and the velvet was carefully fastened to the table tops. The cards were made from gold, silver, or tortoise shell, painted on ivory or mother-of-pearl or embroidered on white satin enriched with silver, but the most elaborate were decorated by the famous miniature painters of the day, while the counters were made of precious metals or mother-of-pearl.

Cardinal Mazarin, himself a notorious gambler, used educational cards as a means of instructing the eight-year-old King, Louis Fourteenth, in geography, history and other studies, and this early introduction to cards, led to their becoming the ruling passion of his life. In his reign the passion for gaming ran so high, that quantities of card tables were needed, each specially designed for its particular game, so for "that abominable hoca" as Madame de Sévigné called it, for reversi, for basset, brelan and ombre, pentagonal, square or triangular card tables were provided, according to the number of players. These were covered with green velvet and sometimes fitted with purses, one in the center of the table and one for each player. At each corner stood a gueridon which held a single or branching candlestick.

This genuine Queen Anne folding walnut card table is a rare example with its "dished" corners for candlesticks, wells for counters and carved cabriole legs with claw and ball feet. Queen Anne walnut chairs are covered with gros point. By courtesy of Frank Partridge, Inc.

During the time of Louis Fifteenth, in the drawing rooms of a society which for more than a century had been passionately addicted to play, there were countless tables, triangular, for lovers of "tri", or ombre for three, for devotees of quadrille there were square tables, with round trays at the corners for candles, for five handed brelan and reversi, there were pentagonal tables, while for piquet were ingenious tables with folding tops mounted on pivots. This was the classic French card table and is still known as the "Louis XV pivot table". These tables were mounted with green silk velvet, framed in narrow gold or silver galoon held in place by tiny gilt headed tacks. Under Louis Sixteenth, "Bouillotte", a game resembling brelan was much in vogue and the "table-bouillotte" was developed and became very popular, as it could be used for many purposes. This practical round table of mahogany, or gilded wood, with quiver shaped legs had two small drawers, two pull-out shelves and a marble top encircled by a gallery of pierced brass. Authentic examples of this type are easily found.

The velvet and satin costumes of the courtiers were so magnificent and costly, with their embroidered coat tails, that they were far too beautiful to be hidden, so for the card habitué, a special chair known as "ponteuse" was created, on which he sat astride facing the back, rested his elbows on the padded bar and tipped forward on the two back legs. This chair was especially constructed for tipping and became very popular, as it was used for conversation as well. Illustrated is a "ponteuse" from the Galerie Buvelot, Paris, in painted wood upholstered in rose and green

(*Continued on page 104*)

Rare Louis XV fruitwood combination card, chess, "tric-trac" or backgammon table. Courtesy Isabella Barclay

Pine paneled walls of this interior are a perfect background for the walnut Queen Anne card table. Courtesy Harry Meyers Co.

George II tripod mahogany card table covered with floral petit-point. Courtesy Edward I. Farmer

PHOTO BY GOTTSCHO

MODERN

Modern ideas of heating demand complete comfort, but they frown upon the intrusion of heating equipment into the otherwise perfect room.

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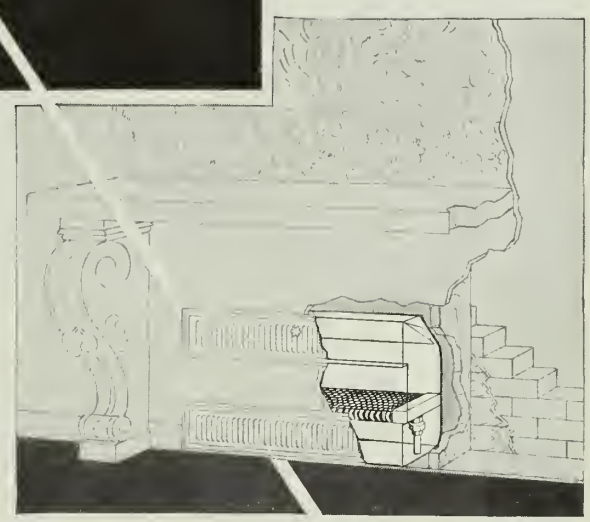

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Baltimore	Chattanooga	Denver	Kansas City	New Haven	Philadelphia	Seattle
Birmingham	Chicago	Des Moines	Knoxville, Tenn.	New Orleans	Pittsburgh	Spokane
Boston	Cincinnati	Detroit	Louisville	New York	Portland, Oregon	Wichita
	Cleveland	El Paso	Memphis	Oklahoma City	Richmond	

The Wonders of American and African Travel

(Continued from page 75)

quarters of that world-famous, intrepid organization, the Royal Northwest (now Royal Canadian) Mounted Police.

Moose Jaw, Sask., is reached after an hour and a quarter's ride. Its name is a contracted translation of an Indian word meaning "The-creek-where-the-white-man-mended-the-cart-with-the-moose-jaw-bone" — an illuminating sidelight on an episode of pioneering days.

At Calgary the prairie proper ends, and the foothills of the majestic Canadian Rockies begin. Calgary is a thriving city, the largest between Winnipeg and Vancouver. Its Hotel Palliser is a splendid hostelry, catering to thousands of visitors annually. Each year during July Calgary stages an Extravaganza known as the Calgary Exhibition and Stampede, a relic of the Last Great West and one of the finest exhibitions of horsemanship in the world. The dates of the 1930 show are July 7-12, and Guy Weadick, its manager, has predicted that it will be bigger and better than ever before. During Stampede time Calgary doffs its conventional modern clothing and dons chaps and 10-gallon hats, while the populace and thousands of visitors revel in exhibitions of bronco-busting, wild-cow milking contests, chuck-wagon races and other exhibitions of the skill and prowess of the plainsman.

Premier Diamond Mine, Pretoria, South Africa—a strange sight to Americans. Courtesy South African Rys.

Banff, Alberta, one of the best known resorts in the world, is next on the tour. Banff is the capital of Banff National Park, and each passing year finds it more attractive to the vast throngs of visitors who come to see for themselves the beauties of the Canadian Rockies, called by Edward Whymper, conqueror of the celebrated Matterhorn, "Fifty Switzerlands Rolled into One". Banff is situated 4,500 feet above sea-level, and its towering, snow-clad mountains rise a mile above the beautiful Bow Valley in which the resort is situated. A new golf course was recently built, the first tee being near the Banff Springs Hotel, overlooking the Bow Valley and the white peaks surrounding it.

Trout fishing, mountain climbing, pony riding over picturesque mountain trails, motoring, swimming in hot sulphur pools and other diversions delight the visitor. During July 22, 23 and 24 Banff will stage her Indian Days and Pow-Wow, an exhibition which never fails to interest all. Picturesque Stoney and Blood Indians, attired in all their war-like regalia of beaded buckskin, ermine tails and warpaint, are permitted to leave their nearby reservations and invade Banff. They pitch their picturesque teepees in the nearby Elk Pasture and proceed to make "Indian Whoopee" by reviving all their old-time tribal sports, such as wrestling on horseback, bow and arrow contests, squaw races and other exhibitions of skill and stamina in which the red man ably demonstrates that he has not lost his rugged strength or sporting blood with the depletion of his tribe. Another annual feature is the Highland Gathering and the Scottish Music Festival, usually held over the three-day Labor Day week-end, during which old Scottish folk ballads are sung by noted artists and by bagpipers from the leading Canadian Scottish regiments who compete for prizes. From Banff to Lake Louise, gem of the Canadian Rockies, is a beautiful 42-mile motor trip. The route is along the Bow River and via Johnston's Canyon—42 miles of inspiring mountain scenery with the gaunt gray turrets of Castle Mountain towering overhead. All Canadian travelers visit Lake Louise.

Lake Louise is of the most exquisite coloring, ever changing, defying analysis, mirroring in its wonderful depths the sombre forests and cliffs that rise from its shores on either side. Victoria Glacier, which terminates the southern end of this lake, is an awe-inspiring spectacle and one which will linger long in the memory. On the margin of Lake Louise the Canadian Pacific has built the Chateau Lake Louise, a modern hotel accommodating seven hundred guests. The glacier-crowned peaks beyond the lake present a magnificent panorama, Mt. Victoria and Mt. Lefroy being especially impressive and beautiful and both popular with Alpinists.

Hikes or pony rides from Lake Louise include one to Lakes in the Clouds, two gems that nestle high on the mountain side, and to Moraine Lake, a lovely body of water lying in the Valley of the Ten Peaks, one of the high-spots of the Canadian Rockies. Motor buses reach Moraine Lake. A six-day trail ride around the various bungalow camps starts from Lake Louise once a week during July and August, visiting Wapta Lake, Lake O'Hara, Yoho Valley, Emerald Lake, Chalet and other beauty spots.

West Street, Durban, South Africa, indicating a progressive city of all modern conveniences. Courtesy South African Rys.

An overnight trip from Lake Louise through the Canadian Rockies brings the traveler to Vancouver, Canada's great Pacific seaport and the terminus of the White Empresses of the Pacific, which sail regularly to Honolulu and the Orient. Vancouver is a favorite summer city because of its mild climate, floral luxuriance and proximity to water. There are many bathing beaches, parks, boulevards and golf clubs open to the visitors. Stanley Park, a remarkable forest of almost primeval character, is situated within the city limits.

Victoria, charmingly situated on the southern end of Vancouver Island, is readily accessible via one of the Princess steamers from Vancouver. From Victoria the traveler can take a boat to Seattle and return east by way of California or otherwise to any part of the United States. On such an overland tour, a traveler will have gained a comprehensive view of Canada and of that equally scenic abundance we fondly cherish as our own country.

Lakes-in-the-Clouds, above Lake Louise, Canadian Rockies. Six glaciers are seen from Swiss guide chalets. Courtesy Canadian Pacific

OUR ROMANTIC SOUTHWEST

Few Americans have as yet witnessed the aboriginal symbolism, strange, gruesome rituals, weird religious chants and splendid barbaric fervor which periodically fire our Southwestern Indians and cause them to break loose with their tribal ceremonials in New Mexico and Arizona. There is no primitive picture anywhere in the world that surpasses the grotesque "whoopee" which these peaceable red races make with a tribal significance of the most impressive seriousness. They are not trying to entertain observers. Theirs is a romantic, superstitious worship of intense emotional integrity. When they plunge into their ceremonial ecstasies they are as earnest and as sincere as the Spanish *padre* who taught them something of the white man's Christianity in his effort to modify their pagan worship. But original forces are tenacious instincts in aboriginal races. They remain in spite of long generations of white civilization. So we have in these extremely modern and sophisticated United States, a region of many strange, colorful, savage, Indian customs of continuing ethnological reversion amongst the tribes of our desert lands.

The centers of these periodic Indian activities have for over three hundred years prevailed, in their fullest expression, in our southwestern states—along the Santa Fé Railway, Southern Pacific, Rock Island and Union Pacific. What is known as the Santa Fé Indian Detour has become the lure of many travelers. On this two or three day trip from Santa Fé, visitors can see much of the Apaches, Navajos and Pueblos in their native villages, frequently in their picturesque dances. Said the historiographer of the Santa Fé to us recently, when we asked him to present Lo, the Indian, in his true surviving aspect:

INDIAN CEREMONIALS

"In New Mexico and Arizona there are tens of thousands of Indians of many tribes. These tribes are of different stocks and live under a wide variety of conditions. There are those who live in teepees, like the Apaches; those who live in hogans, like the Havasupais and Navajos; and the Pueblos, who have always

(Continued on page 118)

IMPORTANT GROUP FROM THE INTERNATIONAL ARTS EXPOSITION SHOWN IN THE GEORGIAN ROOM BY

EDWARD I. FARMER
INC.

Superb GEORGE I Console Table in light brown mahogany with original marble top. The graceful legs are finely sculptured with lion heads on the four corners, and terminate in lion paws. The heads and paws are most expressive. This Table is one of a pair.

The Chinese porcelain Lamp is of the KANG H'SI period (1661-1722) and is covered with a brilliant glaze of ox-blood coloring for which this period was famous.

The Flower Holder is of the same period and is decorated with flowers and birds in brilliant polychrome tones.

The Mirror is a GEORGE I specimen. On the finely grained walnut veneer are delicate carvings and original gilding.

The WILLIAM & MARY walnut Stool is of exceedingly rare design, the carvings finely executed and covered in 17th Century topaz colored velvet.

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For a century the name of "Bailey" has stood for supreme excellence.

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This Company has been honored in furnishing Engagement Rings to the best Families in America for five generations.

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A Beautiful 18th Century Home

(Continued from page 49)

The famous painted encoignures in a little inn in France were reproduced for this bedroom. As they were corner pieces, two were set together after the form of a demi-lune armoire. The walls and hangings are of rose and blue

and the lavatory commode is purposely designed and painted in the colors of the adjoining bedroom and is picturesquely placed in front of a mirror with a delicately etched border.

I think one of the charms of this lovely place is the fact that no one piece of furniture or rare hanging or lighting fixture is overemphasized. Everything is brought together with the sense that an artist uses in painting a landscape, from which he has eliminated much and which he has held together with soft, harmonious tones. It is an 18th Century apartment, definitely so, and yet so wisely arranged that it seems appropriate in the very modern building in this most ultra-modern city.

The walls of the bathroom are marbleized and the floor is of marble—gray, white and Sienna. Mirrors with etched borders are set in panels and the very stately curtains are of gray taffeta

One of the most entrancing things about the finest of these New York apartments is the delightful way in which they can be made to convey an atmosphere of some bygone period—French, Spanish, Tudor, Adam, Colonial, as the case may be. Once you have entered the hall of Mrs. Douglas' home, New York recedes—and the courtly days of the 18th Century envelop you until you half expect your hostess to greet you in white wig and rich brocades.

Second view of the bedroom shows the furniture repeating the rose and blue and old yellow-white of the encoignures. The floor is dark and the rug repeats the tones of the upholstery

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For his own picturesque cabin overlooking the broad valley of the Minnesota River, Wilbur Tusler, the architect, has chosen Shevlin Log Siding. For the shutters and doors he has used Shevlin Knotty Pine. Like the pioneer settler's cabin, this interesting retreat blends beautifully with its surroundings and will withstand storm and stress for generations.

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This siding has initiated countless members into the log cabin club. Those who love the great out-doors but hate draughty "shacks"—those who yearn for nature but can't afford to drag stately tree trunks over mountains to build their shelters . . . all are using this siding to create at a moderate outlay cabins with the whole log effect.

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The normal Ming colorings of turquoise blue are varied with soft greens and yellows. The soft paste crackle potteries glazed in white have taken on, with the ages, a rich old ivory color.

Roof tiles from ancient Chinese temples are sometimes used as lamp bases and figurines. Other Ming pottery objects on display at the Yamanaka Galleries, in the form of Buddhistic figures, vases, bowls, jars and incense burners, were used in the religious and daily life of primitive Chinese homes.

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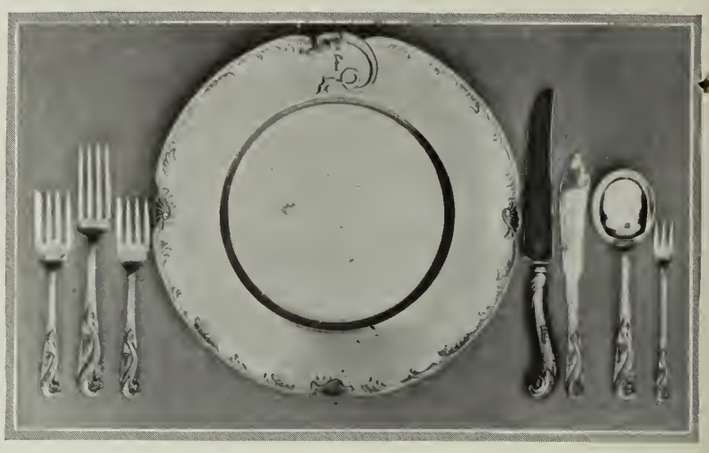
Old and New Silver Services

(Continued from page 54)



The silver plate and flatware shown here illustrate the use of the dolphin form as part of the decoration. Courtesy International Silver Co.

of them may aspire to gain prominence as a leader of fashion and each may depict what seems pleasing to himself upon paper; but the craftsman has to follow the details of the drawing and though he is usually able to visualize the finished article—and not infrequently as a form none too attractive—he rarely has sufficient temerity to question the designer's taste.

As previously remarked, we have reverted to the simpler forms of table silver and the decorative mounts of nearly two centuries ago. To the latter, certain delicately engraved designs are often added and where chased ornaments are applied, these are generally of the low chased type. The principal mounts which find favor today are the gadroon, the gadroon and shell, ovolo, reed and ribbon, bead and like edgings borrowed from the earlier 18th Century dinner services. Similarly the floral swags, acanthus leaf and other slightly more decorative forms of the neo-classic styles have been revived though it is fairly safe to suggest that the latter do not have the same general appeal as the more robust and less formal ornaments.

Rather we prefer the sturdiness of the early Georgian types and this is especially noticeable in the table candlesticks which have again become important on the dining table and which the modern silversmith is now called upon to produce in keeping with the dinner services. That these craftsmen are successfully meeting the requirements of their patrons is patent from the several large services that have come under our notice. One included a tea and coffee service of six pieces with a finely proportioned oblong tray and a set of candlesticks of the baluster type. The mounts followed the ovolo and shell combined with delicate scrolls taken from the Rococo style. Where appropriate, as with the molded foot of a basin or fruit stand or around the bases of the candlesticks, a small silver cabled band had been applied. The craftsman had also made a concession to those who prefer slightly more decorative surfaces by engraving delicate floral and other small motifs on certain parts of the bodies of each article. But he always had in mind that these additional decorations must be unobtrusive in order not to detract from the aesthetic charm of the original contour, adding a certain to the whole. Every designer is more or less subject to the changing vogues and these have been many and varied during the past hundred years. So much so in fact that the modern factories have wisely chosen to ignore the heavily embossed and chased table silver which appeared at intervals during the 19th Century. In this decision they have been largely influenced by the return to earlier styles of interior decoration; for while it cannot be said that the earlier 18th Century dinner services are directly related to the contemporary furniture, our designers have made certain clever adaptations which allow some of the modern reproductions to manifest an association with the furniture of the dining room. This correlation first appeared distinctly in the older countries in the later 18th Century with the introduction of the Neo-Classic styles of France and England, when the shapes of the silver, as well as those of the porcelain and the types of decorations applied were based upon the architectural interiors and the accompanying furniture designs.

None the less, it has to be admitted that it is possible to observe certain likenesses between the silver and the furniture of the Queen Anne and Chippendale periods. In the curves of the pear shape or pyriform appearing with tea and coffee pots and other silver, there is the same general outline as that found with the cabriole legs which were found with the contemporary furniture. This would be natural for both the pear shape and the cabriole legs were introduced to Europe from China.

Then, too, when we carefully note the furniture designs in conjunction with the silver of the earlier Georgian period, it is not difficult to discover the same sense of "solid respectability" with each. This association and the influence derived by the silversmiths from the woodwork is also present in the various types of hoof and claw feet adapted to different pieces of silver. Where possible, without detracting from the basic form, this association has been accentuated in modern dinner services; but in suggesting this, however, we do not refer to those impossible innovations which are merely hybridizations of fine outlines, but only to those delicate motifs introduced to the ornamentation and intended to form a visible link between the silver and the furniture styles in vogue at the time the original table services were first used.

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Charterhouse Buildings, No. 4, London, E. C.

A Prophet of the New Architecture

(Continued from page 59)

A brick construction, the home of Darwin D. Martin at Buffalo. The lower room bay over terrace garden

the particular case being considered.

"The Gothic builders however, had something of the ideal of an Organic-architecture as it may be seen distinguished from the Greek ideal of an exterior- or super-*imposed elegance.* The French openly subscribe to the pagan ideal, as may be seen in Monsieur Corbusier's philosophy and the work that goes along with it."

"That is their ancient classic tradition," I observed.

"Yes, they would naturally make this subscription. The nature of their thought drifts to an 'ist' or an 'ism' as it has always drifted in their 'movements' in Art. So I say again that the only real help that may come to us in our cultural problems soon must come from 'inside'. We shall get this thing out of ourselves if we ever get it at all. And how much we need it! The whole world knows. Is it too much to hope that we of these United States are beginning to know ourselves and be ourselves? If we are, then, look out for an Art of our own. We got 'architecture' in quotation-marks, quick. Of course we won't get *real* architecture so quickly. Just the same, we will get it in due course if we want it—and I believe we want it, now.

"But, better thought, while we had opportunity to be first, we in the United States are shamefully behind the Germans, Austrians, and Hollanders, who should have the credit for having carried the modern movement very far, while France was still recovering from L'Art Nouveau. That was a terrific thing but very, very French, if you remember. And now, is France able to sell us even the credit of the *initiative* because of one thing, say, of the market she has with 'Madame'? Madame is accustomed to adoration of French 'elegance'. She knows none other well enough—yet. So perhaps the United States will prefer French parents for her 'Arts.'"

Asked to further extend his remarks concerning the French viewpoint. "Le Corbusier's urbanism,"—said Mr. Wright in response,—"is a disease. It is a disease which this country should and I believe does hope to recover from. If the Machine is a success we shall recover from Urbanism. We shall not even countenance suburbanism!"

"Many will welcome that hope!" I said.

"Human life in these States will be lived, eventually, squarely *on* the ground and together with the beauty of the Earth in all that means to mankind. To be brief, there is no longer any real necessity in our country to tip buildings up end-wise side by side; especially not since we are becoming completely mobilized as a people—with airplanes in sight, electrical inter-communication here, and radio, television, etc., etc., etc., improving. All these inventions by their very nature will scatter the city by taking away the necessity for its inconvenient demoralization. The city of to-day was built as a necessity. Its disappearance will take place as a luxury.

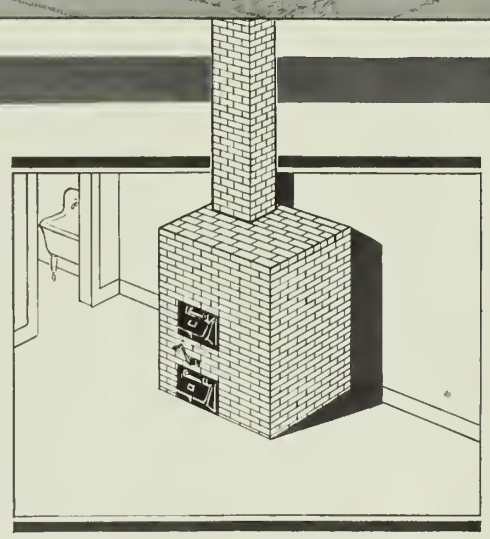
"The problem of preserving a rational life in the Machine Age is a complex one," I remarked. "It will take all the brains and skill we possess to solve it, but solve it we must somehow. I believe that you are entirely right in thinking that the solution begins with finding a way out of the chaos of the city of to-day—the boiler factory, as one architect in this series called it. Possibly we can make some good use of the sky-scraper building, which is so often abused. The experience of New York with the vertical building, with its vertical mechanical system of 'circulation' is that it is a more efficient type of building for certain uses than the old horizontal building, with its horizontal man-power circulation. This appears to be true of commercial buildings and buildings for business administration—office structures, hotels, hospitals, to mention a few types. Nor is it altogether a matter of the high land values in the centres of our cities. There are certain cases where

Breakfast room, the interior of a modern dining room in the Dana home

(Continued on page 102)

Which is modern?

—— a look in the basement will tell



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6 cups, 6 saucers, 6 teaplates, teapot, sugar bowl, creamer. Dainty, old fashioned garden colors against a neutral cream tone background, with a choice of colored handles to blend with your other appointments. Blue, yellow, lavender, green.

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A Prophet of the New Architecture

(Continued from page 100)

the vertical building on land of relatively high value—hotels, for instance, are less expensive to construct and to operate than low, horizontal buildings."

"Yes, there may be, and I say there is good reason for vertical building with upended avenues of distribution where such concentration extends economy as well as human privileges. There is no reason why some type of tall building shouldn't go in to the country. It might be more desirable to build 36 small houses on one upright stem, for instance, in a 30 acre park than to build 36 small, cheap houses scattered over the same tract—or even 36 small houses. More real privacy might be had that way and more of the beauty of the country. I am working on such a scheme now. But such buildings must forget walls with holes cut in them; cave dwellings are no longer needed. The tall building should bring back the tree. Trunk?—the concrete and steel central supports. Branches?—The floors; leaves?—the light outer enclosing screens of glass and copper. Sunlight and air therefore—free as in the trees, and as it used to be for our arboreal ancestors. See designs for St. Mark's Tower, New York City, for an instance of such building."

"Now, to come to the other extreme," I said, "There is interior decoration which pertains essentially to the intimate surroundings of the home itself. Here I think really that the French have done a service for the new art, by imparting to it a human interest, a fine taste and a richness of color that it had lacked somewhat—except perhaps as Germany, Holland, and Austria had it—before the French took hold of it."

"Yes and no. In any organic-architecture, so-called interior decoration could only be inferior desecration. The French are, still, 'born decorators,' and their work in what may properly be called applied-decoration is stimulating and refreshing to me. Nevertheless, so far as they have actually gone, they still have the house itself as a plain box with holes cut in it and seem to prefer the box set up on naked stilts. In this plain box, they will have plain rooms in which to put those charming things of 'art-and-decoration,' just as they were once put into buildings that were sculptured building material and are not called modern now, though 'once upon a time' they were. But the ideal of an organic-architecture would be no box nor would it have any holes cut in anything—nor 'art-and-decoration' to be put in or over as such. Instead, all you call 'art-and-decoration' would take place naturally as part of the building itself, the whole growth from appropriate materials by means of specific modern usages."

"As an illustration would you state your views on the use of building materials, Mr. Wright?"

"Concerning the nature and meaning of materials, at some length in a series of articles published in the 'Architectural Record' during 1928, I have made specific references to our modern building materials. But that subject has neither bottom, sides, nor top—if one would try to adequately interpret the nature of any material. How little consideration the modern architect has really given them! You may see that just from the street!"

"You have gone far in exploring the possibilities which concrete has."

"Not very far, but see that a building could grow right up out of the soil—wherever sand and gravel abound, a few steel strands dropped into the concrete for reinforcement. Steel has given new life to 'concrete'—new possibilities, finer purposes. When it was found that the coefficient of expansion and contraction was the same for concrete and for steel, a new world opened to the architect. It was only natural that he at first reproduced old architecture in the new material, with bad results. It takes time to learn how to use a new material and how the machine should be used. I should say aesthetic value of concrete chiefly lies in its plasticity—and there lives, if we could get at it—great aesthetic property. That is why it may be so useful in creating the architecture we are talking about: an architecture not imposed upon materials and conditions from without even if it is imposed from aristocratic levels. This principle is just as important in the use of materials, 'decoration', itself, being but one of them, as it is in the design of the building itself. When an architect forces on a material any form contrary to the nature of that material, the result is failure. It is no different in education, nor is it different in human affairs, Architecture is the same stuff Life is made of—only a little more concentrated, I should say. Conventionalized, is, perhaps, the right word."

"You have carried this principle into practice. What are some of the results and the effects that you have obtained?"

"How am I to tell or how can photographs show you? A good building with 'depth' as a quality defies description and photography, too, unless both are an art. Let the work itself answer. Come and see the buildings, sometime, for yourself. And if others would really form an adequate idea they would have to do the same. There is no other way to intelligently answer your question."

He continued, "Yes it is easy to see that every building material and each process of construction should all play leading parts in creating a building. To be *modern*, a building must be a natural growth normal to all the mechanics of technique which combine to create the different phases of human use and comfort; with this clear idea, out of perfect adaptation of means to ends, simplicity will appear as a countenance to genuinely characterize the whole."

"What we want to effect," the architect continued,—"scientifically conscious in our art,—is *natural* style. Too much of what little is found in these European products depends for charm upon the 'applied' or merely 'elegant-solution' and must use handicraft as a means to produce it. I believe, that were creative designs given to the sources of production in this country, more, much more, than what is best in style and beauty seen in these imported things of 'art and craft' would appear as the native product of our own machines. Style, far away as it seems, is something ready to our hand when we realize it—style in industry. And I mean *style*, not *styles*."

"I have called it the 'Battle of Styles against Style'," I said.

(Continued on page 116)

Italy's glorious Renaissance inspires this courtly group in aged pearwood and french walnut. The richest carvings, marvelous intarsia inlay, chair coverings of old tapestry or tooled leather re-create the splendor of the Sforzas and the Medici . . . of da Vinci and Cellini.

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Carved Mahogany Candle stand, Circa 1780. Height—39 inches

Gaming Chairs and Card Tables

(Continued from page 92)

droguet. Farthingale chairs of Spanish origin, made without arms to accommodate the amplitude of hoop-skirted figures were also much used at gaming tables, while the gossip-chair, or "caquetoire" was light and easy to move from one group to another.

Before playing-cards were introduced in England, the principal "die-sports", or games of chance, were chess, backgammon and dicing, and the gaming tables of early Tudor times were chests of oak, with their tops marked out in squares. Primero was one of the earliest card games played in England and the most fashionable, during the reigns of Henry the Eighth, Elizabeth and James, who forbade card playing in Scotland, although it was his chief amusement in England. Henry the Eighth delighted in games of chance, invariably winning the high stakes, for no one dared to beat him, but after his death the popularity of gambling waned, giving his courtiers an opportunity to recoup their losses, until the Earl of Leicester, seeking solitude à deux with his Queen revived it. The ruse succeeded, Elizabeth became passionately addicted to play and the carved oak table at which she lost her royal temper and greedily counted her winnings is still preserved at Penhurst.

During the period of her captivity, Mary, Queen of Scots beguiled the tedium and spent most of her meagre allowance in gambling, and later, in the reign of James First, the passion for gaming was so universal, that the audience played cards in the playhouse while waiting for the piece to begin. During the Commonwealth, card playing fell into disuse, but after the Restoration, the passion for play burst all bounds, and Barbara, Countess Castlemain won fifteen thousand pounds in one night and lost twenty-five thousand the next. The most fashionable games were ombre, introduced by Catherine of Braganza, and Basset, the latter, invented by a Venetian who was exiled for his ingenuity, was brought to England from France in the train of Louise de Kerouaille. In the excitement of gaming no stakes were too high, they gambled for lands when not entailed, for race-horses, for pewter candlesticks or plate and a Prime-minister of England even gambled away the magnificent marble stair-cases which gave entrance to Huntington House at front and rear, so that ever after, family and guests were compelled to enter at the service doors.

In the time of George the Second, gaming began early lasting till dawn and no one was welcome at the Royal gaming table unwilling to lose at least two hundred pounds, for Royalty were sticklers for stakes and liked them high, and the Countess of Sunderland grumbled to a friend, "that the Earl loses as much as five thousand pounds a night". Quarrels were frequent and the candlesticks in the dished corners of the gaming tables, were often whisked out to give light for a duel in the castle court-yard. That the dress of the Kings in the English court cards is a rude copy of that worn by Henry the Eighth, is not only a matter of tradition, but a fact, is shown in existing portraits of that monarch, and in the portraits of Elizabeth of York, wife of Henry the Seventh, one finds the original of the quaint costume worn by the card-board Queen, who always holds the white rose of York in her hand.

Whist, that game of many followers, was formerly the favorite in the servants' hall, under the name of "whisk" or "swobbers" and was unknown to the "gentry" until some gentlemen seeing the game played at the Crown Coffee House, studied its principles and established rules that were formulated by Hoyle and in its latest development, bridge, either auction or contract is the most popular game in the world. The introduction of cards into America dates from the historic voyage of Columbus, when his sailors spent every spare moment at play, until their superstitious fancy persuaded them that this impious practice was the cause of their long and hazardous journey, but not until threatened with shipwreck, did they fling their Jonahs overboard, but on reaching what they believed to be the promised land, their fears vanished and they so bitterly regretted the sacrifice of their beloved amusement, that they replaced their leather cards with new packs ingeniously made from the leaves of the copas-tree.

All games of chance were frowned upon by the early Colonial settlers and the "Devil's Picture Books" as playing-cards were called by the Puritans were absolutely banned, until late in the seventeenth century, when card games became fashionable and were played by the "best people". Illustrated is a fine mahogany automatic card table made by Duncan Phyfe. The earliest card tables of the William and Mary period have circular, folding tops and turned legs connected by stretchers. In the Queen Anne period, cabriole legs were added to the round tops and these were followed by square topped tables with cabriole legs terminating in claw and ball, or club feet. These tables often had shallow wells for coins or counters let into the folding top and the corners "dished" with places for candlesticks. Originally the table tops were covered with green silk velvet framed with narrow gold guimp fastened with gilt headed nails. A few rare examples still exist, with tops covered with gros or petit-point needlework, in landscapes, floral designs or a pattern of playing cards. A curious table was the "Harlequin" or Jack-in-the-Box, of the early Georgian period, with three fold over tops, which make in order, a plain mahogany topped table, a card table with pockets for chips or coins, and a writing table with a cabinet which rises from the body, containing pigeon holes and drawers.

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Broadway to Date

(Continued from page 62)

Tom Powers as the King, in "The Apple-Cart," Shaw's latest play, at the Martin Beck Theatre

Never has there been seen better acting on the Guild stage. Alla Nazimova was a subtle and pathetic beggar for love, mocked and deserted; Dudley Digges as a match-making, commercial doctor lived his part to the life; Henry Travers as a stuttering lump of senility was matchless in his portrayal of the Comic Spirit; Eunice Stoddard, Douglas Dumbrille, Alexander Kirkland and Eliot Cabot were beyond cavil.

To me this is one of the Guild's most artistic productions. Nazimova has never done so well, and the settings and costumes by M. S. Dobuzinsky and the direction of Rouben Mamoulian contributed to something finely intellectual, caviar to the general no doubt, but for that very reason all the more worth the seeing.

"THE GREEN PASTURES."

"The Green Pastures," by Marc Connelly, based on Roark Bradford's "Ol' Man Adam an' His Chillun," is one of the greatest, most original, most enjoyable plays I have ever seen. More, it is the first great American play. I do not mean the first great play written by an American, but the first great play that lifts to supremely serio-comic heights the soul of black America.

This fairy tale, transfigured cosmic-comic strip, or whatever you wish to call it, is satiric, human, sublime and it is transpierced with and transfixed in my memory as a thing of immortal beauty. It is played entirely by negroes, and in these men and women and children who interpret and sing in their own beautiful spirituals their grotesquely solemn notion of the Book of Genesis we have some acting of the very greatest order—some of the greatest on our current stage.

In eighteen scenes we go through the visualized idea of the New Orleans negroes' conception of the Lord, Moses, Gabriel, Noah, Pharaoh, Cain, Adam, Eve and others. As the curtain is lowered depicting the various scenes in the negro super-world and on earth the great chant of a spiritual that fits the coming scene is heard. We see the negro heaven, where every one, winged and in night-gown, enjoys a fish-fry. "Gangway for the Lord!" announces Gabriel. In comes the Lord, dressed like an elderly negro Methodist minister. Your laugh dies on your lips. Played mightily by Richard B. Harrison, this old negro Jehovah who has a roll-top desk in Heaven will win your heart. He compels that rare feat; the tear and the laugh simultaneously.

There are the Garden of Eden, the Flood, the throne-room of Pharaoh (an astounding piece of negro psychology), the fall of Babylon (which is Harlem), and, above all, the Mosaic exodus out of Egypt, one of the most impressive things ever seen on the stage.

The Lord dominates the whole myth. And while it may be interpreted, if you will, as a drastic satire on Fundamentalism, he raises you to Aeschylean heights in his simultaneous love and hatred of humanity.

"THE APPLE-CART."

George Bernard Shaw came to town again with another load of apples—aged and juiceless apples—which he calls a "play" ("The Apple-Cart"), but which I would call a dull, yawny, wordy jumble of soap-box oratory and undergraduate attempts at "smartiness."

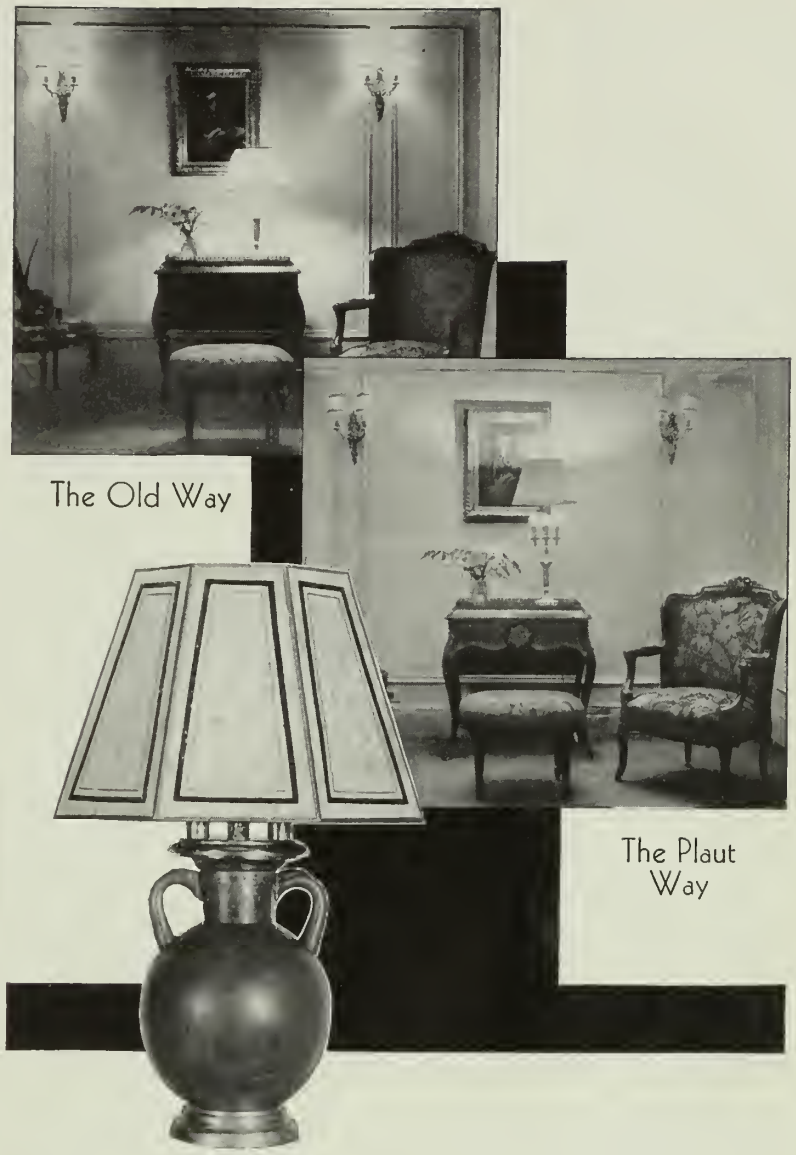
In this extraordinary conglomeration, without idea, plot, invention, character-creation or brilliancy of any kind, a King of England and his Cabinet talk about the rights of the King and the rights of the people (1990) for two acts until they are all very completely exhausted.

Armina Marshall in Philip Dunning's production, "Those We Love,"—John Golden Theatre

This is the ga-ga stage of one of the great humbugs of today—George Bernard Shaw. "The Apple-Cart" is an insult to the intelligence of the Guild's audience.

In the play were Tom Powers, as the King; Frederick Truesdale, Helen Westley, Ernest Cossart, Claude Rains, Violet Kemble Cooper and Marjorie Marquis. They did the best they could with as stupid a concoction as I ever slept through.

(Continued on page 106)



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Cincinnati

THIS MARK IS ON EVERY PIECE

Broadway to Date

(Continued from page 105)

"LOVE, HONOR AND BETRAY."

Alice Brady, looking more gorgeously beautiful than ever in some of the most stunning gowns seen hereabouts in many moons, is still in her new play, "Love, Honor and Betray," playing a most immoral lady, and not doing herself or her unquestioned abilities any good by these vamp roles, either.

This play, adapted from the French by the Hattons, is one of the most irretrievably cynical and brutal treatises on eroticism and marriage that I have yet seen. It leaves very little to the imagination, and its sophisticated wit, its scenes in a cemetery and its rather wiggly movie technique bring storms of derisive laughter from the audience. It is, nevertheless, an interesting and unusual play and not without its Strindbergian verities.

No one shines particularly in this curious specimen of French cynicism. These plays are plainly not for the American stage. We like our truths wrapped in chocolate.

"THOSE WE LOVE."

Ah, Westchester and Long Island, what infidelities are committed in thy names! Every time something happens in a smart family it is always in Westchester or Long Island. Doesn't anything ever go domestically wrong in Nyack or Concord?

All of which does not prevent this play, "Those We Love," by George Abbott and S. K. Lauren, from being one of the best of the domestic upsets that we have had in some seasons. It is unpretentious, direct, the men and women are not mannikins and there is a lucid searching of hearts and motives that imprints upon the audience a sense of instant and secret self-recognition ("that might be me!").

He lives in Westchester, being a novelist; she lives in New York (writes books on music). They have a son. They love one another. But the wife, arriving unexpectedly one day, finds there is a lady secreted in the bathroom. He is trying to get rid of the country necker. But wife believes the worst, and as she believes the worst, why, hubby goes off and really does the worst.

Florence Golden in "Death Takes a Holiday," being played at the Ethel Barrymore Theatre

"APRON STRINGS."

In "Apron Strings," a satirization of the mother-complex in a boy, Dorrance Davis has given us one of the few idea-comedies of the season. On the theme of "The Silver Cord," he has worked out a farce, but not a foolish farce, and one that is highly original, laugh-provoking and lucid.

Phoebe Foster, featured in "Topaze," now running at the Music Box Theatre

The company did splendid work, with high marks for Roger Pryor as the Booby, Ethel Intropedi as the impatient wife, Jefferson de Angelis as the sousing lawyer and Maidel Turner as the mother of the girl. A charming evening at the Bijou.

THE NEIGHBORHOOD PLAYHOUSE.

The yearly concert-ballet of the Neighborhood Playhouse, under the direction of Irene Lewisohn, assisted by the Cleveland Orchestra and Harold Bauer, was a novelty to the eye, ear and mind.

The programme led off with "A Pagan Poem," by Charles Martin Loeffler. This is a ballet of the spiritual regeneration of a man—very stately, impressive, but somewhat stiff. Its appeal was more intellectual than sensuous, more puritanical than human. Why cannot "regeneration" be conceived in terms of the flesh, as Walt Whitman conceived it? I fear "a pagan poem" cannot be done by Christians.

The second number was "La Procession Nocturne," by Henri Rabaud. Here we had some more impressive spiritual wrestling, made beautiful and meaningful because of the music alone.

The third number was Werner Janssen's "New Year's Eve in New York," a bizarre, impressive, jazzy satire on the crudity of our civilization, with a girl in black on a scaffold (or scaffolding) squirming in a manner that was intended to typify Our Soul, I suppose.

"A GLASS OF WATER."

This play concerns Queen Anne, the Duchess of Marlborough, the Viscount Bolingbroke and many other personages in lace and spangles.

The mistake that the Laboratory players made was in playing this straight, for there is really enough wit and bold characterization in this Scribelette to make of it, played ironically, a screaming satiric-farce on the morals, manners and politics of a past day.

The company seemed lost in their gorgeous costumes and wigs. Maria Germanova was Queen Anne. Her foreign accent still spoils for me her whole work.

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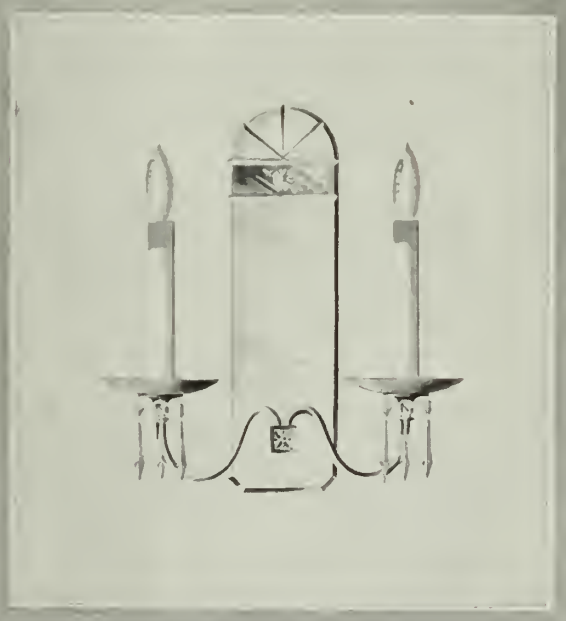

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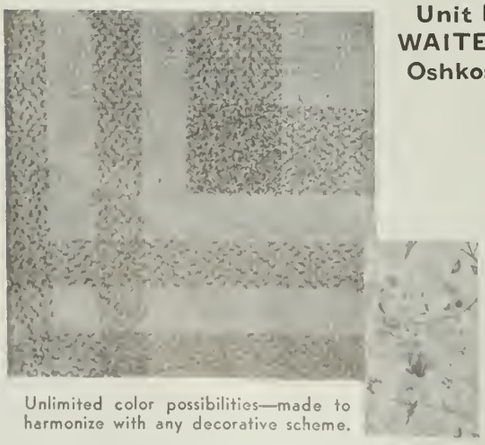

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Birds As Guests of the Garden

(Continued from page 64)

whole food, but in August they comprise 17 percent. Caterpillars form about 9 percent, while the rest of the animal food, about 11 percent, is made up of various insects, with a few spiders, snails, and angleworms. All grasshoppers, caterpillars, and bugs, with a large portion of the beetles, are injurious, and it is safe to say that noxious insects comprise more than one-third of the robin's food.

Vegetable food forms 58 percent of the stomach contents, over 42 percent being wild fruits and only a little more than 8 percent being possibly cultivated varieties. Cultivated fruit amounting to about 25 percent was found in the stomachs in June and July, but only a trifle in August. Wild fruit, on the contrary, is eaten every month and constitutes a staple food during half the year. No less than 65 species of fruit were identified in the stomachs; of these, the most important were 4 species of dogwood, 3 of wild cherries, 3 of wild grapes, 4 of greenbrier, 2 of holly, 2 of elder; and cranberries, barberries, huckleberries, and 4 species of sumac and various other seeds not strictly fruit.

Examination of 289 stomachs of the chickadee showed that its food consists of 68 percent animal matter (insects) and 32 percent vegetable matter. The former is made up of small caterpillars and moths and their eggs. Prominent among the latter are the eggs of the tent-caterpillar moths, both the orchard and the forest species. As these are two of our most destructive insects, the good done by the chickadee in devouring their eggs needs no comment. During the winter the chickadee's food is made up of larvae, chrysalids, and eggs of moths, varied by a few seeds, but as spring brings out hordes of flying, crawling, and jumping insects, the bird varies its diet by taking also some of these. Flies and bugs are the favorites until the weather becomes quite warm, when beetles and small wasps also are enjoyed.

In food habits the house wren is entirely beneficial. He may be said to live upon animal food alone, for an examination of 88 stomachs showed that 98 percent of the contents was made up of insects or their allies, and only 2 percent was vegetable food, including bits of grass and similar matter, evidently taken by accident with the insects. Half of this food consisted of grasshoppers and beetles; the remainder of caterpillars, bugs, and spiders. As the wren is a prolific breeder, frequently rearing in a season from 12 to 16 young, a family of these birds must cause considerable reduction in the number of insects in a garden. Wrens are industrious foragers, searching every tree, shrub, and vine for caterpillars, and examining every post and rail of the fence and every cranny in the wall for insects or spiders.

No less than fifty different birds act as weed destroyers, and the noxious plants which they help to eradicate number more than threescore species. Some of these plants are much more in favor than others, while several are almost universally sought after. During the colder half of the year, food is furnished for many species of birds by well-known and widely distributed weeds.

The blackbirds, the bobolink, the dove, and the English sparrow, in spite of grain-eating proclivities, do much good by consuming large quantities of weed seed.

Shore larks and grosbeaks also render considerable service, while the meadow lark is even more beneficial. Goldfinches destroy weeds which are not touched by other birds, confining their attacks chiefly to one group of plants (the Compositae), many of the members of which are serious pests.

But the birds which accomplish most as weed destroyers are the score or more of native sparrows that flock to the weed patches in early autumn and remain until late spring. During cold weather they require an abundance of food to keep their bodies warm, and it is their habit to keep their gullets and stomachs heaping full. Often one of these birds is found to have eaten 300 seeds of pigeon grass or 500 seeds of lamb's-quarters or pigweed. Because of their gregarious and terrestrial habits, they are efficient consumers of seeds of ragweed, pigeon grass, crab grass, bindweed, purslane, smartweed and pigweed. In short, these birds are little weeders whose work is seldom noted, but always felt. (From Farmers Bulletin of the U. S. D. A.)

The following plants are only a few of the many varieties that one may select in building a garden to attract the birds: (From "Book of Shrubs"—Alfred C. Hottes—Pub., A. T. De La Mare Co.) *Attractive to birds as nesting sites. **Having fruit in Winter, furnishing food. ***Are both nesting sites and have fruit in Winter. *Virginia Creeper (Ampelopsis quinquefolia). *Japanese Creeper (Ampelopsis tricuspidata). Black Chokeberry (Aronia melanocarpa). Red Chokeberry (A. arbutifolia). Spicebush (Benzoin aestivale). ***Japanese Barberry (Berberis thunbergi). The berries are not often eaten when other fruits are available, but the shrubs furnish good nesting sites. ***European Barberry (B. vulgaris). **Sweet Birch (Betula lenta). **Yellow Birch (B. nigra). All the birches furnish food during Fall and Winter, except the river, or red birch, the fruit of which ripens from June to September. **European Weeping Birch (B. alba var. pendula). **Canoe Birch (B. papyrifera). Hackberry (Celtis occidentalis). *Dogwood (Cornus alba, C. alternifolia and C. rugosa). ***Flowering Dogwood (Cornus florida). *Cornelian cherry (C. mas). ***American Hawthorn (Crataegus coccinea and others). ***English Hawthorn (C. Oxyacantha). **Russian olive (Elaeagnus angustifolia). Cherry Elaeagnus (E. longipes). Japanese Oleaster (E. longipes var. ovata). As soon as the fruit ripens in July it is attacked by robins, catbirds, and cedar waxwings and the tree is soon stripped. *Euonymus (E. bungeanus, E. europaeus). Fruits are eaten by the myrtle warbler. Wintergreen (Gaultheria procumbens). Black Huckleberry (Gaylussacia baccata). **Shrubby St. Johnswort (Hypericum prolificum). In Winter, slate-colored juncoes, tree sparrows, and redpolls are always found feeding on the minute seeds of this plant. ***Common Juniper (Juniperus communis). ***Irish Juniper (Juniperus communis, var. hibernica). ***Redcedar (J. virgini-

(Continued on page 119)

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Among The New Books

(Continued from page 69)

Joseph Hergesheimer, who has a new book "The Party Dress," published by Alfred A. Knopf

and mother and it was a rôle toward which she naturally leaned with a sense of security and well-being. The party dress, drawing to her as it did, the males with roving eyes with a terrific sensual appeal, enlivened her and quickened her appreciation of herself as a dangerous female. She allowed herself to be kissed but with no real response until she met Chalke Ewing, a handsome young Cuban rancher whose kisses were different. (I must here apologize in Mr. Hergesheimer's behalf, for the passages describing those first kisses, because they are passages in which Mr. Hergesheimer has not felt the urge to improve upon the method and manner of the feminine masters of swooning fiction of the late 'Eighties of American letters.) In other phases of the novel, however, Mr. Hergesheimer has proved his old mastery of the intimate art of setting and decoration, his appreciation of the subtleties of feminine charm when that charm is almost wholly artificial and characterless, and his ability as a moralist in defense of a decorum that is somewhat New Humanistic. The heroine of this novel is the same sort of woman who, with less money at her command, would sit around in a dressing gown all afternoon reading *Chickie* and *True Love Stories;* but Mr. Hergesheimer has always had a romantic admiration for purely ornamental women, so I suppose it is too late to suggest that his notion of the social necessity for such women is slightly balmy. There is good psychology, however, in the theme.

SEDUCTIO AD ABSURDUM

I am afraid that, not knowing how you feel about such delicate matters, I must blush slightly in mentioning *Seductio ad Absurdum* (Brewer & Warren) By Emily Hahn. The subtitle, I am forced to report, is somewhat, well, you know what I mean. The subtitle is "The Principles and Practices of Seduction: A Beginner's Handbook". But it is one of the darndest funniest books I have come across in a long time. In fact the only other funny book on the subject is Thurber's and White's profound and excruciating treatise *Is Sex Necessary?* Some of the more raffiné aspects of sex are touched upon by Will Cuppy in *How to Be a Hermit,* but Cuppy deals rather more with clams and vegetable life than with human impulses. It is a curious thing, but in my experience I have never found a really funny book which did not at the same time possess an appalling profundity. That is true of *Gentlemen Prefer Blondes,* which to my notion is more profound than Henry James' *What Maisie Knew* and it is also true of *Alice in Wonderland, How to Write Short Stories,* and *Ulysses.* Miss Hahn has gone into her subject with the spirit of a scholar engaged in research: her footnotes alone are as extensive as those of a thesis written for a degree of Ph. D.; and yet she has not neglected the case history method of presentation or the social survey method of recording directly from life. All in all I am constrained to pronounce it the most profound and most valuable work in the philosophy of aesthetics in their socio-dynamic relations that has appeared since *The Poetics* of Aristotle or the *Kama-Sutra* by the prolific Anon.

AUTOBIOGRAPHY OF FRANK TARBEAUX

We who live within the law are nearly always fascinated by histories of the careers of those who live by their wits—and by "wits" I mean guile of an anti-social and disreputable sort. I recommend to you *The Autobiography of Frank Tarbeaux* (Vanguard) as told to Donald Henderson Clarke. Until I read this book I had never heard of Tarbeaux, although it seems that both Sir Gilbert Parker and Frank Harris have written about him. But in his recital of his adventures he makes Cagliostro look like a bum. The fellow is nearly eighty years old now and yet if Clarke's recital is faithful to the old man's diction, he is a sprightly old egg full of the *élan vital.* Tarbeaux's greatest virtue was that of absolute fearlessness and as a gun-fighter he seems to have been without a peer. One of the most exciting episodes in the book has to do with a fight with two other bad men in which the three were cut to ribbons with splintered glass and Tarbeaux's opponents lost so much blood that they died a lingering death of anemia. Tarbeaux has served only one prison sentence and yet he has committed nearly all of the high-toned infractions of the criminal code. He has been a swindler, a professional gambler, a hold-up man and a trimmer of heroic proportions. He tells stories of Wild Bill Hickok, Josie Mansfield, Frank Harris and Oscar Wilde. His opinion of Buffalo Bill is very low. The renowned buffalo hunter and Indian fighter of legend, Bill Cody, he saw was a faker and a charlatan; he even did his crack-shooting with special made cartridges filled with bee-bee shot which scat-

(Continued on page 112)

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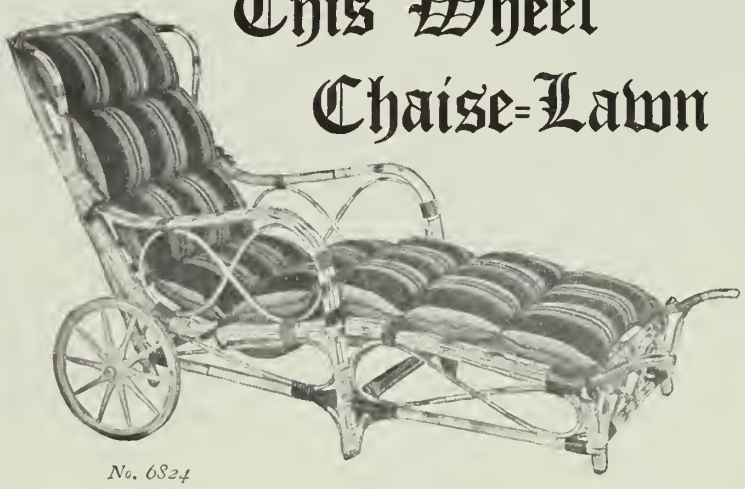

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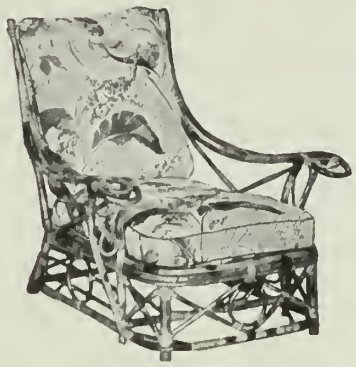

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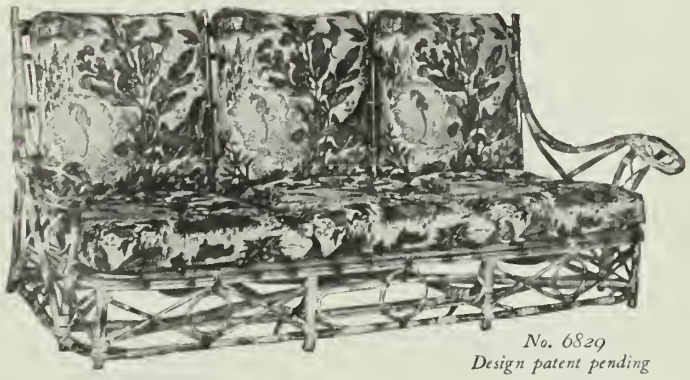

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Among The New Books

(Continued from page 110)

tered so widely that it was almost impossible for him not to bring down the glass balls. "Bill", he says, "was just a butcher, plain and simple. A thrilling book, my friends, and even if it does sound a little like tall-yarning at times, old Tarbeaux inspires a certain sort of awe and respect. He was a tough customer in his younger days. Now he plays games with children in the parks and feeds pigeons. I am glad to report that, though he has no very high estimation of his fellow man, he has the highest respect for womanhood.

MARSH WIFE

James B. Wharton wrote what I still believe is the finest of all war books, *Squad*. He has now produced a new novel, *Marsh Wife*, which I find beautiful. Wharton is a fine prose artist, one of the best we have in the field of fiction. He is a keen observer of human nature, an excellent portraitist; and his point of view is highly intelligent. In *Marsh Wife* he has told the story of the clash of temperaments between a husband and wife who were brought up under wholly different surroundings and in wholly different social atmospheres. The hero is a lad whose people for generations have made a precarious living in the marsh lands of New Jersey. He lives in a shack, caring only for the solitary life and for fishing and hunting. His only affair of the heart had been with a girl who was somewhat on the town of a nearby village, but this affair had been out of his mind for some time when he learns that a millionaire has bought the land on which his shack stands and is going to convert it into a country home with a shooting lodge. The daughter of the millionaire sees the hero and falls in love with him. I shall not tell you the end of the story; and what I have related may seem melodramatic, but so would the plot of *Wuthering Heights* or of *Hamlet* seem melodramatic in bare outline.

GALLOWS' ORCHARD

The plot of *Gallows' Orchard* by Claire Spencer also is melodramatic. Effie Gallows is a woman "born to trouble" as the Southern Negroes say. She is a vital and exuberant woman who is also aloof from the common life of the Scots village in which she lives. Her story is related by a schoolmaster, in a narrative style which has a certain monotony of rhythm but often rises to lyric grace and beauty. Effie first incurred the gossip of the village by an affair with a stranger in the town and to protect herself she marries a suitor in the village when she is pregnant. Her husband is murdered and the gossips who count backward know that her child is not that of her late husband. She is befriended by the minister and married by the schoolmaster, but her name is as scarlet among the villagers, particularly the village women, and the minister is forced out of his parish and the schoolmaster is deprived of his job. Effie's final stand against the wrath of the *unco-guid* is to help the innocent man to escape who is accused of the murder of her first husband. She has privately learned that her first husband was murdered by her first lover. She achieves her full height in character by refusing to name the real murderer.

The only character whom Felix Timmerman, author of *Droll Peter* seems able to make convincing in his novel is Jan Nagel. The love affairs of Peter are narrated but not realized. Many of the incidents, taken separately, in the novel are beautiful in themselves; and with more self-criticism Timmerman might have achieved a first rate novel. Practically the only thing droll about *Droll Peter* is his manner of dying—looking at the landscape from between his legs.

MY THIRTY YEARS' WAR

Margaret Anderson, the redoubtable editor of the lamented *Little Review*, has written her autobiography under the title, *My Thirty Years' War*. This war, she says, is a war against reality. She combated reality through Art. Not long ago Miss Anderson kicked Art downstairs and avowed her intention of turning from Art to psychology. She wrote that she "didn't want to hear any more about the artist transforming life. I know he transforms it. But I am not interested at the moment in transformation. I want a little illumination. . . . I am trying to become a new human being. I still make vows to achieve an increasingly beautiful life. I think of Chicago and the lighthouse sending its search-light into my window. I no longer look out upon a lighthouse. I live in one."

Miss Anderson has always made vows, as she says, to achieve an increasingly beautiful life. Among these vows there were some which led her to take up rhythmic breathing, the philosophy of Gurdjieff, and some other quaint fads; but she also worked valiantly in behalf of many artists, such as James Joyce, Ezra Pound, Picasso, and Antheil, as well as for popular favorites such as Mary Garden and Georgette Leblanc. Her autobiography is written in that forthright, staccato style which always made her editorials in *The Little Review* entertaining. The book is packed with personality sketches, piquant, droll, malicious and revelatory. Her story of the Baroness Elsa von Freytag- von Lorignhoven alone is worth the price of the book. The Baroness was an amusing madwoman, with a curious erratic talent, and her life was both eccentric and tragic. If you liked Isadora Duncan's autobiography you will find this even more interesting.

A Creekside Orchard House

(Continued from page 84)

and maple furniture are set off by charming antique hooked rugs, and a chintz covered dressing table and easy chair. The soft old rose of frilled voile curtains draped with blue is repeated in the pleated shades on the dressing table lamps of glass and pewter, and the bedspreads on the twin cherry beds are quaintly appliquéd.

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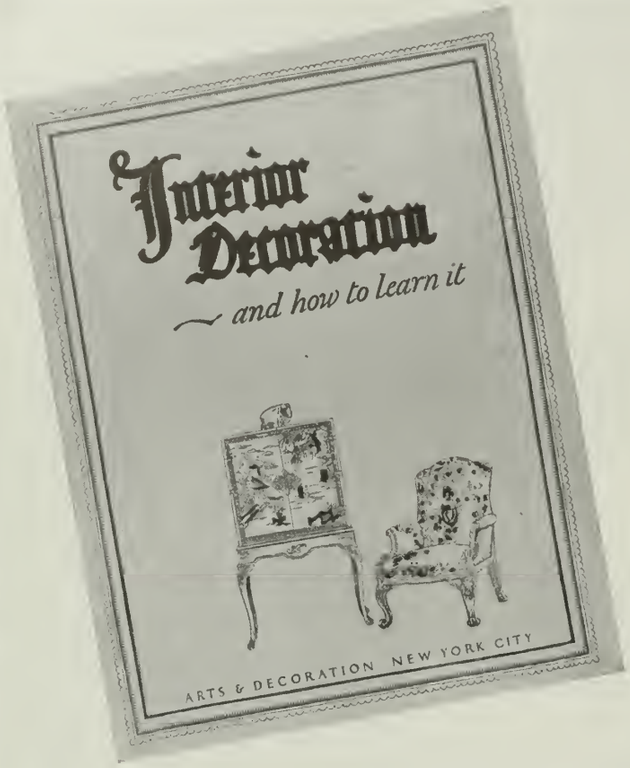

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Porch, Terrace and Sun Room Furniture

(Continued from page 73)

Rattan settee with spring seat cushions and back pillows, the design is unusually graceful. Courtesy Sons-Cunningham Reed and Rattan Co.

a 1930 design in lovely shades of green and yellow. Entirely new is a lap table of natural rattan, the top supported by two built up columns at one end, permitting it to slide over chair arms, for breakfast, writing, or tea for two.

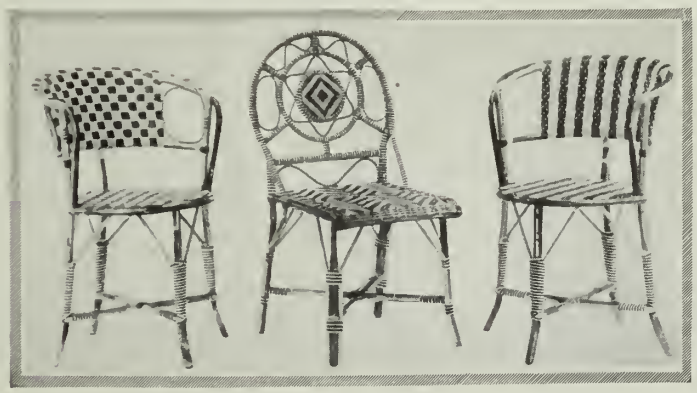
Imported from France are the "causeuses", arm and side chairs of French enamelled cane, in black and white, or in various combinations of vivid colors. Unusual and extremely graceful in design, these chairs are light but strong and have that air of gay sophistication inseparable from the Riviera resorts. Some are woven in checkerboard effect, in alternating squares of green and orange, in silver and blue, orange and black, or blue and gold. Others have vertical or chevron stripes, or zigzags in the same colors, while an entirely new departure is the Louis Sixteenth arm chair in Dubarri rose and gold enamelled cane, with upholstered cushion of black sateen piped with rose. Smart occasional chairs with frames of enamelled cane have imitation leather seats and backs in every imaginable color, sun and water fast, while a distinctly new fabric for upholstery is a plain, suede finished cloth, in brilliant colors, sunfast and waterproof.

Gay as huge tropical blossoms are the umbrellas shading circular or octagonal tables of sheet and tubular metal, with matching chairs; finished with imperishable baked enamel in brilliant colors. Springing from the center of the tables, these sturdy umbrellas are covered with a new, flexible, rain and weather proof fabric resembling satin, their scalloped edges bound with a contrasting color are decorated with a painted design called the "dew drop." Some are in two or three color combinations, matching tables and chairs, others are in black, or in that complexion flatterer, bright orange, with an all-over painted design taken from an ancient Indian

(Continued on page 123)

Lamp, table and arm chair of burnished rattan, cushioned with hand blocked linen in blue, orange, tan and taupe, matching the windings. Courtesy Ficks Reed Co.

Imported "causeuses" and side chair of French enamelled cane in various combinations of brilliant colors or black and white. These designs are exclusive. Courtesy Grand Central Wicker Shop



Meet the HAPPY-GO-LUCKIES

It gives us great pleasure to present the twelve Happy-go-Luckies, the most amusing place cards that ever graced a sophisticated dinner table. Don't you like the way the cigarettes actually form part of the picture? Do you see that they make the legs of the little bathing girl below... and that a match makes her parasol stick.

How can you get them? You'll be pleased to know that there's one tucked in every flat fifties tin of your favorite cigarette... Luckies, of course. Start now — and you won't be happy until you get a complete set of twelve.

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This dresser was taken from an antique owned by Lady Wolsey.

"The William and Anne"

An English Group based on Historic Models

From the Carlisle Collection

Based on historic models

From a famous table owned by Capt. N. R. Colville

This walnut group recalls the Walnut Period of English furniture, from 1660 to 1720, when under royal patronage many fine pieces were produced. The Dutch influence is shown in many of the details. In addition to the seven pieces illustrated, the collection includes a chest and chest glass, a full size bed, chair and stand. The employment of burl walnut veneers greatly adds to the beauty of the furniture.

Charlotte reproductions and adaptations consist of historic English, Early American and French Provincial types in maple, cherry, pine, beech, oak, walnut and mahogany. A fine quality of hand craftsmanship is a distinguishing feature. This is heirloom furniture, which affords pride and pleasure for many generations.

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The Newest Wallpapers

(Continued from page 81)

istic figures on silver backgrounds, Colonials, colorful scenics, patterns especially adapted to period decoration, conventionalized flowers and figures. Most attractive is a graceful design of slender upright leaves in softest shades of grey, orchid, rose, pink, green and cream on an undulating pink stem called the "Banana Plant". In the same colors is an Aztec design, which evidently was the inspiration for the old time "log cabin" silk bedquilt. A favorite with decorators is a vine motif in Chinese red and gold on a background of black or delicate grey vertical stripes and horizontal gold bars.

Reproduction of a Colonial wallpaper with figures and florals in blue-green, henna and white on a putty colored ground. Courtesy Thomas Strahan Co.

Among the outstanding patterns in one admirable collection of modern wallpapers is a Venetian scene, with the Doge's palace, gondolas in deep blue, gondoliers in vermilion with blue sashes, sea gulls and the suggestion of water in sea green or marine blue on backgrounds of silver or egg-shell white. A characteristic Japanese landscape with Fujiyama in the distance is shown in "Tokio", printed in rust and antique silver, while designed by Andre Groult is "Bouquet de Mariée", a charming paper for modern Empire rooms, with ribbons in grey and gold or blue and silver tied in a true lovers' knot forming medallions enclosing the bride's bouquet, on backgrounds of white or soft yellow. "Linde" shows a profusion of tropical leaves in shades of Chartreuse, coppers and silver on gold, in shades of grey and white on silver, or in pastel tints of lavender and pink on blue.

Colonial block paper depicting the landing of Hendrik Hudson at Sandy Hook in 1609, in soft shades of grey, taupe, sepia, tan and yellow, grey and green. Courtesy M. H. Birge Sons, Co.

Horizontal floral vine and cluster of flowers in blue-greens, henna, gold and black on a taupe ground appear in this paper. Courtesy York Wallpaper Mfg. Co.

"Sans Souci" is a design of graceful baskets and birds amid summer foliage printed in turquoise, orange and yellow on white, or in rose, blue and lavender on a background of warm cream color. "Bamby," a German shadow paper, pictures a forest scene with grazing deer in faint pastel shades of blue, cinnamon and grey. X-ray is a Viennese paper with diagonal design in

(Continued on page 127)

STAIRS do they Tire you?

Then think of the person who must carry the linen to or from the basement ✓ a breakfast tray upstairs ✓ refreshments to another floor ✓ fuel to the fireplace ✓ trunks or luggage to the attic ✓ and countless other household loads.

In addition to the fact that needless energy and effort are wasted in such tasks, strains or accidents may result when heavy or awkward loads are carried up and down stairs.

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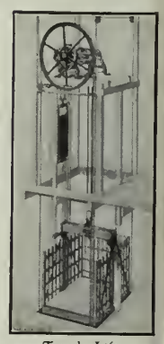

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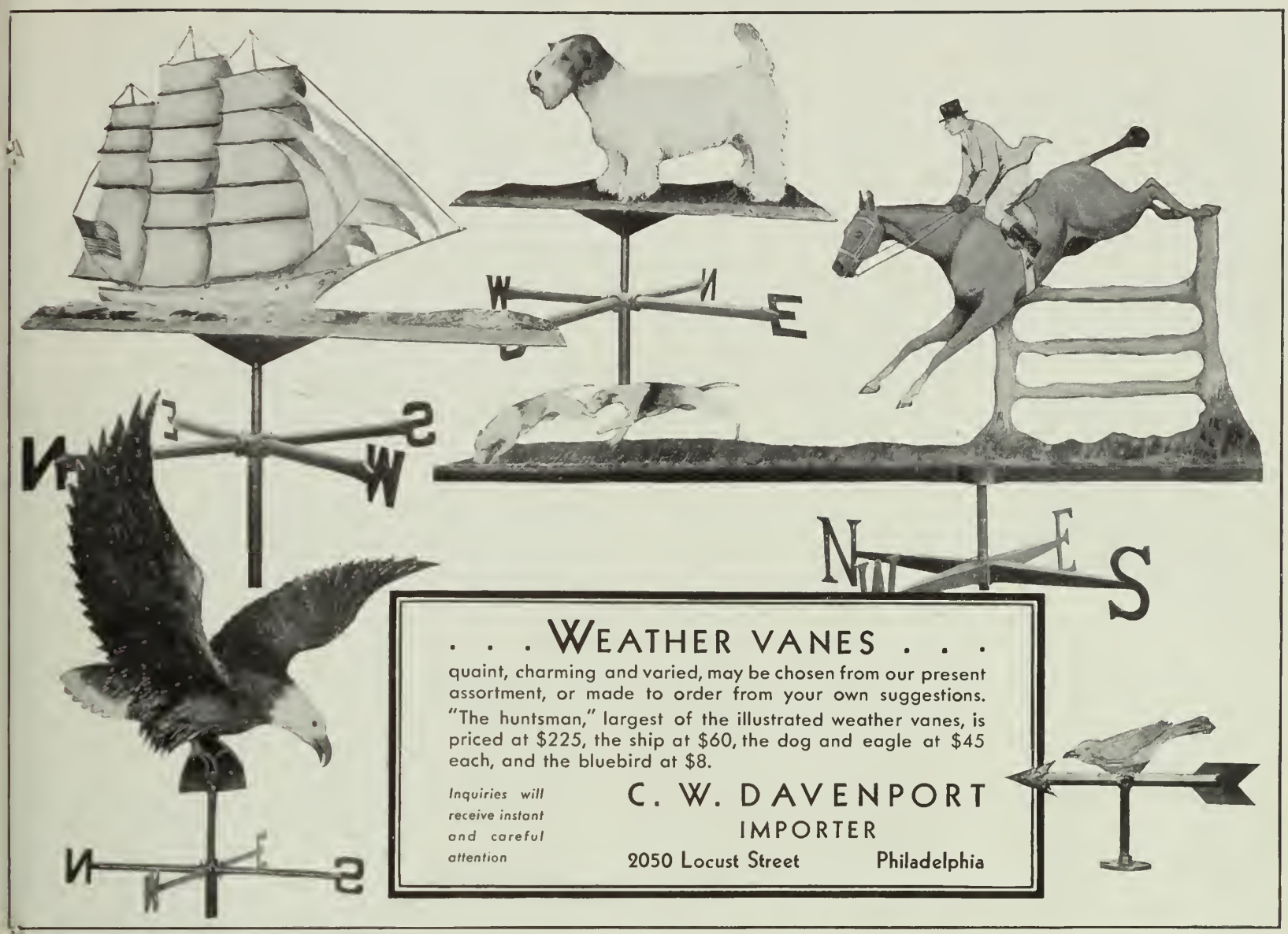

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Garden Walks

(Continued from page 86)

thick may be put down for loose bricks laid upon their sides. Grass may be grown in the joints as between flagstones. Such a walk is quite cheap, costing on an average of only 20c a square foot. A curb, made with bricks on edge, may be had for 17c a linear foot.

A more permanent and solid walk may be constructed with concrete as the foundation, as with flagstone—(four inches of concrete on cinders with one inch of cement mortar in which the bricks are laid). The three most common patterns are the running-bond, ziz-zag and the herring-bone, costing from 33c to 38c a square foot depending upon whether the bricks are laid on edge or side.

Concrete walks, finished with the trowel are too mechanical and too smooth looking in appearance for the garden. In fact such walks are usually not rustic enough in appearance for even the path leading from the street up to the front door. A smooth roadway of concrete leading into the garage, too, is ugly. Yet it is possible to construct concrete paths with a top surface that will be in harmony with the surroundings, and at the same time enjoy the permanent advantages of the solidity of concrete. If the upper layer of concrete is made with gravel, selected especially for its color, there is a patented material on the market that may be spread over the top of the newly laid concrete which will stop the hardening of the cement on the upper surface and allow it to be brushed and washed off, leaving the colored stones standing up or exposed to view. The effect of such walks, in color and texture, is similar to that obtained with gravel walks, only the stones are bonded into the solid base. Such walks and roads cost from 37c to 40c a sq. ft.

Of course concrete walks around pools, fountains, and on terraces may be beautified by covering them with tile. The great variety of colors and patterns possible with tiles makes this one of the most expressive of all garden walks. The cost is higher, however, ranging from 45c to 60c a square foot.

Intimately connected with the garden walk are those small terrace walls and steps that lead down from one level to the other. Whether the steps are finished with flagstone, bricks or tiles to harmonize with the walks, the foundation under them must be concrete properly reinforced with steel rods. Of course the concrete itself may be exposed on the surface, but usually such steps are out of keeping. On an average the cost of steps per linear foot of one step measured along the width of the steps is for plain concrete 40c when covered with brick 65c, when covered with flagstone 70c, and when covered with tile 80c to $1.00.

The foundation of all good steps should be concrete reinforced with steel rods. The foundation under bottom and top steps and along the edge should be carried down like an 8″ wall three or more feet into the ground to prevent heaving action when the frost comes out. A slab 4 inches thick should be spread as a base for the steps, reinforced up and down the slope with ½″ rods spaced 16″ on center, and across with ⅝″ rods 8″ on centers. The treads of flagstone should be at least two inches thick and should project about an inch over the risers to give a nosing. Bricks are usually laid on edge for the treads and allowed to project slightly for a nosing. It is very important that the joints between the bricks are thoroughly filled with mortar, so that they tend to form a slab and prevent any one brick from breaking loose. A combination of brick riser and flagstone tread is really structurally better than all brick risers and treads.

The tops of the terrace walls and those parts that border the steps must be finished with similar material to that used on the steps to harmonize the two. For example flagstone coping on the wall is better, when flagstone steps are used and brick coping when brick steps are used. The cost of common brick walls per cubic foot averages $1.10 and when faced with selected brick $1.30. When stone is available the cost of a rough wall runs about 70c a cubic foot and if squared up and finished stones are used about $1.00. Concrete walls cost about 55c a cubic foot, but are usually too mechanical in appearance.

All the estimated costs which I have given here include the cost of material and the labor in setting, and represent average prices around New York City, which are, of course, higher than in other parts of the country. However, a knowledge of the cost of such walks, walls, and steps will help the owner of a garden in deciding upon what he can have in realizing his dreams. In bringing our thoughts down to solid things of earth, we can often purchase beauty at low cost, if we know something of the comparative prices of those methods of building available to us.

New Architecture

(Continued from page 102)

A quizzical glance from the architect. "And what are you going to do about it now?"

"Well, I may be doing something about it right here at this moment," I said.

A laugh—then, seriously,—"That is the battle I've been fighting all my life—Style as against Styles—to get the machine used as an *artist's* tool. We must get the machine into our hands and master it as artists, before we can master anything as Art."

I arose to go. "It is a pleasure to meet a prophet who is now finding honor in his own country, Mr. Wright."

'Prophet, did you say? That is a word of ill-omen. The stake—the cross—guillotines—all forms of human ill-will hang on that word. Have you no better name for me?" Again the characteristic quiet smile. "We would crucify a prophet if by any chance one happened to us, by a process of disintegration peculiar to ourselves. We call it Publicity."

Himself standing now,—"Honor you say? But it may be no unmixed evil if a man never did find it among his own people. He may get it there on his own terms only after he is dead. While alive he will take it on theirs—if at all; so he might be better off without it. . . .?"

EDITOR'S NOTE: *Among the leading architects who will contribute to this series are: Geo. Washington Smith, Julius Gregory, Frank J. Forster, Edmund B. Gilchrist, Gordon B. Kaufman, Dwight James Baum, Reginald Johnson, William Dominick, Lewis Bowman. Others to follow.*

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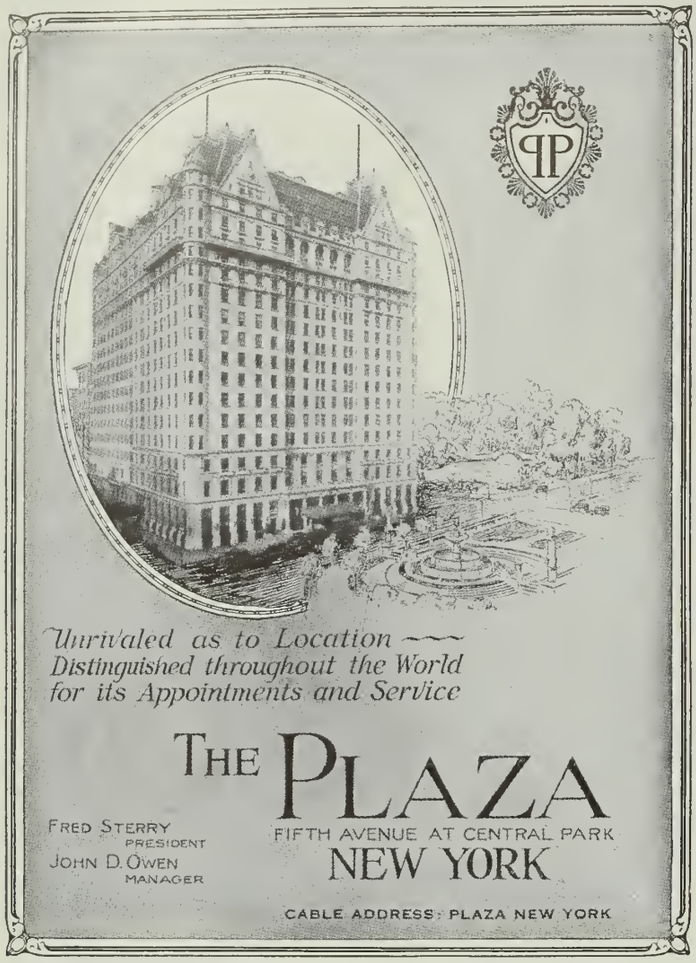

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American and African Travel

(Continued from page 94)

dwelt in picturesque adobe towns.

"Each of these tribes has its own dances—religious ceremonies that are the dignified, serious and highly symbolic prayers of a primitive people. In number and variety, in color and rhythm, the dances of the Southwestern Indians are unsurpassed by the aboriginal ceremonial of any country. Among the Pueblos, living a settled community life through the ages, they occur with greater frequency and variety than in any other tribe.

"Comparatively few of these intensely interesting ceremonial dances occur on fixed dates. Those that do are bound up with Christian observances, as in celebrating the day of the patron saint of a Pueblo village. Such ceremonials become a curious combination of the Christian and pagan.

"Other dances are seasonal, with the exact date announced shortly beforehand. The great Hopi Snake Dance, for instance, always occurs in the latter part of August. A wealthy Navajo may give a Fire Dance at any time after the first frost. Still other dances may be held at any season—many during the winter, the idle period.

"Scarcely less interesting is the life and religious expression of the remote Spanish communities. No stranger rite exists than the Flagellation of Los Penitentes on Good Friday. Time rolls back in the fervor and quaintness of observances at Easter, Christmas and on days of the patron saints.

"Of all the hundreds of Indian tribes of continental United States, those of the Far Southwest have been least affected by the irresistible march of civilization. Their lives are still, in many ways, exceedingly primitive.

"To this end, each summer, Gallup calls to the most renowned medicine men, athletes, dancers and singers of the fourteen native nomadic and pueblo peoples of Arizona, New Mexico, Colorado and Utah. Thereafter, for three days and nights, are given the greatest of the traditional and deeply religious dances and rituals of the varied tribes. The Corn Dance, the Turtle Dance, the Night Chant and the Mountain Chant—these and nearly two score others are old beyond record, the impressive and plausible expression of a life and religion bound up with Nature and Nature's phenomena.

"Foot races and horse races and exhibits of every form of Indian handicraft add to the interest of the Ceremonial, which in many respects is the most extraordinary spectacle in America. Its audiences are made picturesque by the presence of thousands of tribesmen and their families who have ridden in from the four corners of the Southwest. Only Indians take part and each year the spectacle grows greater and more fascinating as its purpose becomes clearer and more fully appreciated among the distant tribes.

"Once again, this year during September, Santa Fé, for more than three centuries capital of New Mexico, turns to carefree enjoyment of its age-old Fiesta.

"For the origin of this picturesque celebration it is necessary to turn back the pages of little-known American history. In the early 1690's, Don Diego de Vargas Zapata Lujan retook, for the Crown of Spain, the vast province that had been lost a dozen years previously through the widespread Pueblo Indian revolt of 1680. The Fiesta itself dates from the year 1712, more than sixty years prior to the American Revolution, when Governor Penuela directed that each year thereafter, in Santa Fé, there should be held appropriate ceremonies commemorating the reconquest of the country by the Spaniards.

"In accordance with time-honored custom, the festivities this year begin with the Visperas de la Fiesta at the Cathedral, and the procession to the Cross of the Martyrs. From then until the burning of the effigy of Zozobra, or Dull Care, the varied program continues without interruption.

"Late in August, Albuquerque will hold a major celebration of its own. The central figure as in 1929, will be the Indian, the picturesque descendant of those ancient races whose fires twinkled from communal dwellings in the valley of the Rio Grande when Coronado the Conquistador struggled up from Mexico in painful marches, bearing the far-flung flag of Spain.

"At Albuquerque the complete history of these First Americans will be presented in miniature by means of a continued pageant. Hundreds of Indian performers will take actual part, or add to the colorful background. The first performance will open in the evening, the great pueblo black against the sky, the first faint light of dawn, the breaking of day in a primitive village. The Indian program will continue with different performances sweeping to a grand finale. There will be a tremendous Old-West cowboy show and rodeo, with the shadows of the pueblo and the masses of Indians adding color to the scene. The famous Montezuma Ball, in Spanish and Oldtime costume, will close the festivities at a downtown hotel."

Here then, Americans have a real moving picture of many thrills, worth going to see from any part of the world.

POPULAR PIKE'S PEAK

It will be a matter of profound surprise to the people of Europe as well as the United States to learn that Pike's Peak, the mountain pride of Colorado, has more "climbers" riding and walking up its slopes every year than any other high mountain in the world. This distinction is something Americans have evidently overlooked in their gossip abroad. They should mention it to Mt. Blanc, which also has a cog-wheel railroad creeping up its more difficult side from the village of Chamonix, in Savoie, France. When we were twenty-one and for some years thereafter, Mt. Blanc had to be *climbed,* for many steeps, stretches and *moraines* through thirty inches of clogging snow. Now it is so easy to "visit" the peak of the grand old whitehead of the Alps that people of sedentary habits and double rheumatics gaily sally forth to see one of the greatest glories of the Old World. Yet with all its wonderful lure, neither the French nor the Swiss travel officials in the United States possess any statistics whatever of the number of persons who annually have themselves hauled up Mt. Blanc.

Pike's Peak, on the other hand, is a far more enterprising mountain. They who have its interests in their keeping

(Continued on page 120)

EUROPE

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Birds in the Garden

(Continued from page 108)

ana). A favorite food of cedar waxwings and myrtle warblers. **American Larch (Larix laricina). ***European Privet (Ligustrum vulgare). Belle Honeysuckles (Lonicera bella, hybrids between L. Morrowi and L. Tatarica). Japanese Honeysuckle (L. Japonica). Morrow Honeysuckle (L. Morrowi). Very attractive to birds. Manchurian Honeysuckle (L. ruprechtiana). *Tatarian Honeysuckle (L. Tatarica). *Matrimony-vine (Lycium halimifolium). ***Flowering Crab (Malus floribunda). The best winter food for cedar waxwings, robins, northern flickers, pheasants, and pine and evening grosbeaks. Partridgeberry (Mitchella repens). Mulberries (Morus alba and M. rubra). One of the best bird foods. **Bayberry (Myrica carolinensis). The best food to attract and hold myrtle warblers. *Tupelo (Nyssa sylvatica). *White spruce (picea canadensis). Black spruce. (P. mariana). ***Austrian Pine (Pinus nigra). White Pine (P. strobus), Red Pine (P. resinosa). All the pines attract crossbills and grosbeaks. Mahaleb cherry (Prunus mahaleb). One of the best wild-cherry bird foods. European Bird Cherry (P. padus). Pin Cherry (P. pennsylvanica). Sand cherry (P. pumila), Black Cherry (P. serotina). ***Buckthorn (Rhamnus cathartica). Fragment Sumac (Rhus canadensis). *Shining Sumac (R. copallina). **Smooth Sumac (R. glabra). **Staghorn Sumac (R. typhina). Mountain Currant (Ripes alpinum). The most desirable of the currants. Slender Golden Currant (R. aureum), Allegheny Blackberry (Rubus alleghenien-sis), Blackcap (R. occidentalis), Flowering Raspberry (R. odoratus). *American Elder (Sambucus canadensis), European Elder (S. racemosa), Best for bird food Sassafras (Sassafras variifolium), Silver Buffaloberry (Shephardia argentea), Russet Buffaloberry (S. canadensis), Greenbriar (Smilac rotundifolia). Bitter nightshade (Solanum dulcamara). **Mountain-ash (Sorbus americana and S. aucuparia). *Snowberry (Symphoricarpos racemosus). *Coralberry (S. vulgaris), Hemlock (Tsuga canadensis). *American, English and Scotch Elms (Ulmus americana, U. campestre, and U. Glabra). These trees furnish food for goldfinches and nesting sites for Baltimore orioles. Viburnums (Viburnum acerifolium, V. dentatum, V. lantana, V. lentago, V. prunifolium, V. pubescens, V. tomentosum, and V. venosum). European Cranberry (Viburnum opulus). Grapes (Vitis). **Weigelia (Weigelia or Diervilla). The seeds are freely eaten in Winter by slate-colored juncoes, tree sparrows, redpolls, and pine siskins.

Let us then practice sane economics in gardening and invite the birds to stay among our trees, shrubs and flowers as our guests.

References: Bulletins from Department of Agriculture, Washington, D. C.

Farmers Bulletin, No. 54—Some Common Birds.

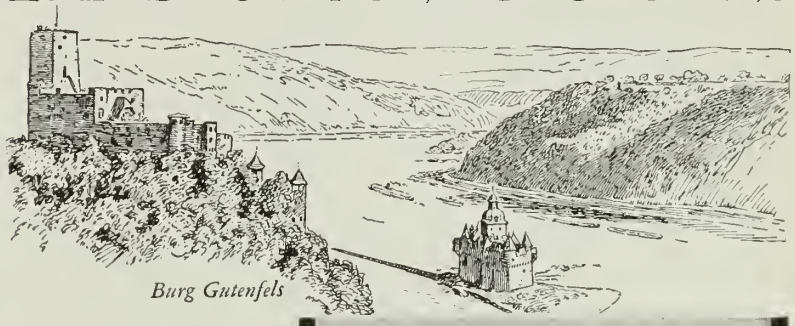
Farmers Bulletin, No. 630—Some Common Birds Useful to the Farmer.

Farmers Bulletin No. 621—How to Attract Birds.

EDITOR'S NOTE: *The spring and summer numbers of* ARTS & DECORATION *will contain practical garden articles on: "How to Build a Garden in the Shade," "Deciduous Trees for Special Places," "Cactus Gardens" and articles on the planting and care of day-lilies, roses, dahlias, chrysanthemums, etc.*

GERMANY

LAND OF POETIC CASTLES



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Burg Eltz

Ruins of Drachenfels

Burg Rheinstein

The memory of Siegfried and the Nibelungen thrills the American traveler as he makes a gay voyage along the fabled Rhine. All through picturesque Germany he is a welcomed visitor to historic castles: Heidelberg, Lichtenstein. Neuschwanstein, the Wartburg. Villages and inns sparkle with hospitality. Oberammergau gives the grave mystery of the Passion Play. Great cities embody the modern world in spacious avenues and cabarets, informal cafes, musical comedies, theatres, and the music festivals. Swift express trains lead from adventure to adventure, at moderate cost, and in heartfree gaiety. No visé fee, of course, to enter Germany.

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American and African Travel

(Continued from page 118)

have seen to it that we have a permanent record of all who ascend from day to day. Accordingly, Pike's Peak claims the world's record for mountain ascents—83,000 in a single year—individuals from every part of the world. The Pike's Peak auto road from the base to the summit is one of the big thrills of America. Before this wide auto road of easy gradients and the cog-wheel railroad had been built, the only way to ride up Pike's Peak was on the fleasome back of a disinclined and unkempt burro, with tiny hoofs and a tremendous, thoroughly vacant head. His ears were always several sizes too large for him, but if they hadn't been he would not have been a burro. Stubbornness and stolidity bundled into a hide and some hair—yet those of us who knew how, could get to the top of Pike's Peak quite comfortably by reversing ourselves in the burro's saddle and, facing his caudal extremity, giving his official tail constant, rhythmic yanks forward—rowing-machine fashion—which kept him climbing in spite of his permanent intention of going to sleep. You can still "do" Pike's Peak on a burro, if you want to revert to the mountain's Burronian Age; but the cog-wheel cars and the automobiles are now the smart ways of "climbing" the mountain—even though you are as svelte as Elda Vettori, Metropolitan Grand Opera *prima donna*. There is another way of enjoying Pike's Peak and preparing the department of your interior to relish the excellent meals provided by the inn which sits snugly on its top. But, perhaps, we shouldn't mention it in an age when mountains are "climbed" in cushioned car seats behind observation windows. However, we defiantly suggest that a very sensible way to climb a mountain is to do so on a pair of your own sturdy legs.

Pike's Peak near Colorado Springs, Colorado, discovered in 1806 by an exploration troop of United States soldiers under the leadership of Lieutenant Z. Montgomery Pike, is 14,109 feet above sea level. Its neighbors refer to it as a "grizzled old veteran", with a rugged personality around whose hoary head there have been some hard and invigorating wind and snow storms, besides many days of fine, clear weather when the sun beat down upon its scarred face with a grateful warmth.

It commands an inspiring view of extensive plains, mountain ranges, many lakes and rivers. It is, perhaps, the most popular peak of the Rockies, not only for its easy accessibility, but for the grandeur of its scenic domain. Each day on the peak is quite different from any other, owing to the atmospheric changes which produce the effects surrounding it. Pine forests cover its lower slopes; but above the 11,700 foot level only bare granitic rocks prevail. The railroad to the summit has been in operation since 1891.

Some of the most luxurious trains in the country go directly to Colorado Springs—practically the foot of Pike's Peak—the Rocky Mountain Limited, of the Rock Island Railway, out of Chicago, being one of America's trains *de luxe*.

Pike's Peak, with its well-appointed inn on the summit, its safe cog-railway up and down, fine auto roads, the beautiful city of Colorado Springs of many healing waters at its base, all easily accessible by fast trains from either coast, seems to have been favored by the gods in its impressive setting out where the air is dry and rarified, keen and exhilarating every month in the year.

Go to Pike's Peak and see America first—before going to Europe and letting the Alps take all your time and money. We owe old Pike's Peak much respect and more affection for luring eighty odd thousand people to its summit every year. This is a pilgrimage of American loyalty that every one of us should undertake—whatever else we may do in foreign lands. We live in a land as beautiful as it is bountiful—but only a comparatively few of us have discovered that impressive fact!

TRAVEL TO SOUTH AFRICA—GLORIOUS GARDEN OF NATURE

From being the darkest continent only a few decades ago, Africa is rapidly becoming one of the most luminous and interesting. Travelers from many parts of the world now regard it as a major lure in their rambles over the face of the Earth. Africa is fresh and new and amazing to the most sophisticated of European and American travelers. The very certainty of observing a native life and a strange vast country unlike any other seen before, is enticing many people of social significance and means to sail direct from New York, Liverpool, Havre, Antwerp and Marseilles to Cape Town, South Africa, and from that enterprising modern city to explore the African Veldt across the interior, to Victoria Falls, the Lake Region, Uganda and the Nile to Cairo—a comfortable journey of tremendous cultural, economic and sociological value.

We were discussing all this a few days ago with that attractive young Britisher, C. H. Hamilton, O.B.E. F.R.G.S., who recently came from South Africa to New York as the Director of the South African Government Travel Bureau. Mr. Hamilton knows Africa thoroughly and its relation to the world around it. He is also conscious that during his lifetime his continent will, perhaps, make greater developmental progress than any other large area in the world. It has already demonstrated the progressive stride of a giant among the nations. It is young and virile and unafraid and, in its natural resources and productive potentiality it is the richest virgin territory within the ken of mankind.

We were reviewing African interests to the nature-lover, the fellow generally found inside of every spirited world-traveler. "Yes," said Mr. Hamilton, "it is sometimes good to leave the broad highways of travel and take the less frequented routes, for as in life the most cherished recollections generally come from simple things, so it will be found in travel, that the really stimulating and enduring impressions on the mind are due to the influences of nature.

"That great South African, Jan Christian Smuts, has said that 'in the stress and strain of civilization, the nervous tension of high culture, and nervous friction of our industrial system, Africa will be a place of refuge, a Temple set apart where the human spirit can once more practice Nature wor-

(Continued on page 122)

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Date	Day	Hour	Steamer	Destination: Via
May 1	Thur	12.01 a.m.	*Albert Ballin*	Hamburg: Southampton, Cherbourg
" 1	Thur.	11 a.m.	*Dresden*	Bremen: Southampton, Boulogne
" 2	Fri.	11 p.m	*Homeric*	Southampton: Cherbourg
" 2	Fri.	Midnight	*Lancastria*	London: Plymouth, Havre
" 2	Fri.	noon	*Gripsholm*	Gothenburg: Halifax
" 2	Fri.	1 p.m.	*Stavangerfjord*	Oslo: Bergen, Stavanger, Christ.
" 2	Fri.	7 p.m.	*Paris*	Havre: Plymouth
" 3	Sat.		*Bremen*	Bremen: Cherbourg, Southampton
" 3	Sat.	3 p.m.	*Sinaia*	Marseilles: Prov., Horta, Sal., Const.
" 3	Sat.	0.15 a.m.	*Augustus*	Genoa: Gibraltar, Naples
" 3	Sat.	12.05 a.m.	*Rotterdam*	Rotterdam: Plymouth, Boulogne
" 3	Sat.	3 p.m.	*Cleveland*	Hamburg: Boston, Galway, Cherbourg
" 3	Sat.	2 p.m.	*Leviathan*	Southampton: Cherbourg
" 3	Sat.	11 a.m.	*Laconia*	Liverpool: Boston, Cobh
" 3	Sat	11.30 a.m.	*Baltic*	Liverpool: Cobh
" 3	Sat.	3 p.m.	*Minnekahda*	London: Plymouth, Boulogne
" 3	Sat.	11.30 a.m.	*Belgenland*	Antwerp: Plymouth, Cherbourg
" 3	Sat	noon	*Caledonia*	Glasgow: Londonderry
" 4	Sun.		*Cristobal Colon*	Bilbao: Vigo, Coruna, Gijon, Sant.
" 6	Tues.	noon	*Patria*	Marseilles: Bost., Lisb., Pal., Nap., Pir.
" 7	Wed.	11 a.m.	*America*	Hamburg: Plymouth, Cherbourg
" 7	Wed.	10 a.m.	*Aquitania*	Southampton: Cherbourg
" 7	Wed.		*Columbus*	Bremen: Plymouth, Cherbourg
" 8	Thur.	2 p.m.	*Muenchen*	Bremen: Cobh, Cherbourg
" 8	Thur.	12.01 a.m.	*New York*	Hamburg: Cherbourg, Southampton
" 9	Fri.	Midnight	*Caronia*	London: Plymouth, Havre
" 9	Fri.	8 p.m.	*Olympic*	Southampton: Cherbourg
" 9	Fri.	11 p.m.	*Pennland*	Antwerp: Plymouth, Cherbourg
" 10	Sat.	noon	*Cameronia*	Glasgow: Boston, Londonderry
" 10	Sat.	11 a.m.	*United States*	Copenhagen: Christ., Oslo
" 10	Sat.	noon	*Kungsholm*	Gothenburg
" 10	Sat.	noon	*C. Biancamano*	Genoa: Gibraltar, Naples
" 10	Sat.	12.05 a.m.	*Volendam*	Rotterdam: Plymouth, Boulogne
" 10	Sat.	11.30 a.m.	*Cedric*	Liverpool: Boston, Cobh
" 10	Sat.	11 a.m.	*Minnewaska*	London: Cherbourg
" 13	Tues.	11.30 p.m.	*Republic*	Hamburg: Southampton
" 14	Wed.		*Europa*	Bremen: Cherbourg, Southampton
" 14	Wed.	3 p.m.	*St. Louis*	Hamburg: Cobh, Cherbourg
" 14	Wed.	11 a.m.	*Pres. Harding*	Hamburg: Plymouth, Cherbourg
" 14	Wed.	10 a.m.	*Berengaria*	Southampton: Cherbourg
" 15	Thur	9 p.m.	*Majestic*	Southampton: Cherbourg
" 15	Thur.	11 p.m.	*Lapland*	Antwerp: Cherbourg
" 15	Thur.	Midnight	*Tuscania*	London: Plymouth, Havre
" 15	Thur.	1 a.m.	*Scythia*	Liverpool: Boston, Cobh
" 15	Thur.	11 p.m.	*New Amsterdam*	Rotterdam: Plymouth, Boulogne
" 15	Thur.	0.15 a.m.	*Vulcania*	Trieste: Marseilles, Naples, Patras
" 15	Thur.	8 p.m.	*Ile de France*	Havre: Plymouth
" 15	Thur	noon	*Stuttgart*	Bremen: Galway, Boulogne
" 16	Fri.	1 p.m.	*Bergensfjord*	Oslo: Bergen, Stavanger, Christ.
" 17	Sat.	noon	*Transylvania*	Glasgow: Londonderry
" 17	Sat.	11 a.m.	*Roussillon*	Havre: Vigo
" 17	Sat.	11 a.m.	*Hellig Olav*	Copenhagen: Christ., Oslo
" 17	Sat.	0.15 a.m.	*Roma*	Genoa: Gibraltar, Naples
" 17	Sat.	12.01 a.m.	*Reliance*	Hamburg, Cherbourg, Southampton
" 17	Sat.	11.30 a.m.	*Adriatic*	Liverpool: Glasgow, Belfast
" 21	Wed.		*Bremen*	Bremen: Cherbourg, Southampton
" 21	Wed.	11 a.m.	*Gen. Washington*	Hamburg: Plymouth, Cherbourg
" 21	Wed.	5 p.m.	*Mauretania*	Southampton: Cherbourg
" 22	Thur.	12.01 a.m.	*Hamburg*	Hamburg: Cherbourg, Southampton
" 22	Thur.	11 a.m.	*De Grasse*	Havre: Plymouth
" 22	Thur.	12.30 p.m.	*Berlin*	Bremen: Cobh, Cherbourg
" 23	Fri.	11 p.m.	*Homeric*	Southampton: Cherbourg
" 23	Fri.	11 p.m.	*Westernland*	Antwerp: Plymouth, Cherbourg
" 23	Fri.	Midnight	*Carmania*	London: Plymouth, Havre
" 23	Fri.	4 p.m.	*Paris*	Havre: Plymouth
" 24	Sat.	noon	*California*	Glasgow: Boston, Londonderry
" 24	Sat.		*Seb. Elcano*	Barcelona: Cadiz
" 24	Sat.	11 a.m.	*Oscar II*	Copenhagen: Bost., Christ., Oslo
" 24	Sat.	noon	*Drottningholm*	Gothenburg
" 24	Sat.	noon	*Conte Grande*	Genoa: Gibraltar, Naples
" 24	Sat.	12.05 a.m.	*Statendam*	Rotterdam: Plymouth, Boulogne
" 24	Sat.	12.30 a.m.	*Leviathan*	Southampton: Cherbourg
" 24	Sat.	11 a.m.	*Samaria*	Liverpool: Cobh
" 24	Sat.	11.30 a.m.	*Brittonic*	Liverpool: Boston, Cobh
" 24	Sat.	11 a.m.	*Minnetonka*	London: Cherbourg
" 28	Wed.	11 a.m.	*Pres. Roosevelt*	Hamburg: Plymouth, Cherbourg
" 28	Wed.	noon	*Lancastria*	Helsingfors: Plymouth, Cherbourg
" 28	Wed.	10 a.m.	*Aquitania*	Southampton: Cherbourg
" 29	Thur.	12.01 a.m.	*Albert Ballin*	Hamburg: Cherbourg, Southampton
" 29	Thur.	11 a.m.	*Dresden*	Bremen: Southampton, Boulogne
" 30	Fri.	11.00 a.m.	*La Bourdonnais*	Bordeaux: Vigo
" 30	Fri.	8 p.m.	*Olympic*	Southampton: Cherbourg
" 30	Fri.	Midnight	*Carinthia*	London: Plymouth, Havre
" 30	Fri.	0.15 a.m.	*Saturnia*	Trieste: Azores, Lisb., Gib., Nap.
" 30	Fri.	noon	*Gripsholm*	Gothenburg
" 30	Fri.	1 p.m.	*Stavangerfjord*	Oslo: Bergen, Stavanger, Christ.
" 30	Fri.		*Europa*	Bremen: Cherbourg, Southampton
" 30	Fri.	7 p.m.	*France*	Havre: Plymouth
" 30	Fri.		*Alfonso XIII*	Bilbao: Vigo, Coruna, Gijon, Sant.
" 31	Sat.	11 a.m.	*Lafayette*	Havre: Plymouth
" 31	Sat.	11 a.m.	*Frederick VIII*	Copenhagen: Christ., Oslo
" 31	Sat.	12.05 a.m.	*Rotterdam*	Rotterdam: Plymouth, Boulogne
" 31	Sat.	3 p.m.	*Milwaukee*	Hamburg: Cobh, Cherbourg
" 31	Sat.	11 a.m.	*Franconia*	Liverpool: Boston, Cobh
" 31	Sat.	11.30 a.m.	*Baltic*	Liverpool: Cobh
" 31	Sat.	3 p.m.	*Minnekahda*	London: Plymouth, Boulogne
" 31	Sat.	11.30 a.m.	*Belgenland*	Antwerp: Plymouth, Cherbourg
" 31	Sat.	noon	*Caledonia*	Glasgow: Londonderry

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American and African Travel

(Continued from page 120)

ship and enjoy peace and quietude'.

"It is no exaggeration to describe South Africa as a land of romance and enchantment. Along the nine hundred odd miles of sea-board extending from Cape Town to Durban are numerous alluring playgrounds. They provide unrivalled beaches where the devotees of sea and sun bathing can disport themselves to their hearts' content; rock-bound bays and tranquil lagoons far from the madding crowd. But attractive and health-giving as these places unquestionably are, they merely stand as wonderful gateways to a much more wonderful land that lies behind.

"If the traveler desires to learn something of the real South Africa, if he would like to experience the generous hospitality of the descendants of the Voortrekkers and other pioneers who blazed the trail and carried the torch of civilization into the unknown a century ago; if he wants to see gorgeous inland scenery—hallowed spots where history has been made; if he wishes to realize the spaciousness and unique fascination of the Great Karoo with its 75% of possible sunshine, extraordinary mirages and vivid colourings; if he is anxious to enjoy the salubrious air of the highlands and feel the indefinable atmosphere and charm that help to make the country a land of never-ending interest, he must go beyond the portals of the ports.

"Among the innumerable places of absorbing interest in the interior of Southern Africa, five stand out pre-eminent:

"First and foremost one must name the Victoria Falls, one of the most stupendous natural wonders of the World, discovered by David Livingstone seventy-five years ago. At the spot where the Zambesi River thunders over a 420 ft. precipice and forces its way seaward through a narrow chasm it is 1¼ miles across, and presents a spectacle of unparalleled magnificence, that no ingenuity of phrase can encompass.

"Then there are the Great Zimbabwe Ruins, which have so far defied the attempt of archaeologists to fathom their secret, a secret of a bygone age, dating back possibly to the time when the fleets of Hiram, King of Tyre, patrolled the East African coast, and that monarch furnished Solomon with gold to decorate his temple. It is recorded in the book of Kings: 'And Hiram sent in his navy, his servants, shipmen that had knowledge of the sea, with the servants of Solomon. And they came to Ophir and fetched from thence gold four hundred and twenty talents, and brought it to King Solomon'. Was not this the land of Ophir?

"Next there is the 5,000,000 acre game preserve, known as the Kruger National Park, where all varieties of Africa's wonderful fauna are free to roam without fear of the poisoned arrow or the hunter's gun. A mysterious eerie spirit broods over this vast solitude away from the human pressure and turmoil of the cities. It is estimated that at least a quarter of a million head of game exist in peace in this vast sanctuary.

"Fourthly, there are the wonderful underground chambers at the foot of the Zwartberg Mountains, known as the Cango Caves. The full extent of these subterranean chambers is unknown, although they have been explored to a depth of 17 miles. Some of the caverns are enormous; but it is not so much their size that impresses as the extraordinarily weird and beautiful effects in shapes and colours, caused by the stalactites and stalagmites. Imagination cannot conjure up the exquisite loveliness of these caves, now rightly described as Africa's underground fairyland.

"The Drakensberg Mountains are also a great Natural attraction, their beauty is as striking as the Alps', but in place of ice and snow they have the warm colouring of the South, blue skies, bright sunshine and vividly tinted peaks and ravines.

"There are many other attractions to interest the visitor to South Africa, including the world famed diamond mines of Kimberley and Pretoria and the gold mines of Johannesburg.

"The tribal life of the Zulus may still be seen in all its primitive glory. Their war dances which still prevail are especially impressive. The thundering chorus of deep musical voices as the war song is chanted, is punctuated by the rhythmical stamping of hundreds of feet. To see the warriors alternately spring from the ranks, leaping high into the air with brandished weapons and their faces alight with excitement, is a great sight.

"These weird customs and ceremonials, combined with fine scenery, magnificent flora, comfortable hotels and railroad transportation, and excellent motor roads constitute but a few of South Africa's lures.

"Tourists who are looking for something new in travel experiences could not do better than visit this land of contrasts, which has appropriately been described as the world's last picturesque frontier".

ALASKA—LAND OF THRILLS AND TOTEMS

In Alaska we have a land of weird, awe-inspiring sights, and a white stillness that is unlike anything else on the continent. Indian villages—squalling papooses—colorful, unkempt ceremonials—fearsome-faced totem poles grinning in the brassy sun—frontier towns of rude and rugged life—picturesque men and serious-visaged women carving life out of a new land—great glistening mountain peaks—blinding glaciers—lead-coloured bays before gleaming coastal hamlets—throbbing gold and copper mines that look like busy, fantastic anthills from your boat deck—dredges, hissing steam, plying boats, the sonorous song of sawmills, dynamite blasts to shatter the northern stillness and reverberate down a hundred miles of spruce-cushioned canyons, and then, off there like the austere throne of the White Gods sits majestic Mt. McKinley, premier peak of America.

All the American Travel Bureaus, Western, Northwestern, Southwestern and Canadian railways are now routing fascinating tours to Alaska, Washington, Oregon, California and over to the island gems of the Pacific.

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[*Hotel Pennsylvania*]

Porch Furniture

(Continued from page 113)

print. The two arm and two side chairs of one set have unusual spring seats and backs made of tempered steel, in orange and green enamel, others have wheel backs, while flat backs with perforations and open backs are the other styles shown, their brilliant colors unrivalled for adding gaiety to the terrace, or the spacious splendor of the lawn.

An unusually comfortable wheeled "chaise longue", with wheelbarrow handles, for ease in moving is made of natural rattan, with the high lights shaded down to give tone value and ornamented with windings of enamelled cane in Chinese red, yellow, green and black matching the multicolored Roman stripes in the channelled cushion. An apology for idlers is the settee in one sun room suite of rattan and the chairs are no less comfortable, with their unusual contours and gracefully curved arms. The luxurious spring cushions and back pillows are covered with linen crash, hand printed with an under-sea design of sea horses, shells, star fish, marine plants, coral and sea weeds in rich colors on a natural linen ground, harmonizing with the cane windings in Chinese red, jade, orange, yellow and black. Another suite of five pieces in burnished rattan is the new sled shape; the curved backs of chairs and settee are unusual.

The newest designs in rattan furniture are the hooded settees and arm chairs with rear wheels, some are in natural rattan with orange and blue windings of French enamelled cane, seats, backs and sides covered with awning cloth widely striped in orange and blue: others are in canary yellow with green windings, matching the wide stripes of green and yellow in the awning cloth. These have loose cushions of waterproof chintz with poppies and leaves in gay natural colors or other designs. Chaises longues, side chairs and tables are included in these suites. A wheeled settee of rattan finished in deep ivory, with grey windings is upholstered with English cretonne in a design of Iris and daisies in lavender and yellow on a grey ground. It also comes in orange and yellow, on brown or green.

Native to the Philippines is a fine type of porch furniture called "Bejuco" made of beautifully woven fine rattan, in two shades of crimson and gold, green and brown, or black and natural. Following in their graceful shapes the low lines of modern designs, the settees and chairs with their broad arms and deep roomy seats are invitingly restful, cushioned with waterproof chintz in floral designs or plain enamelled cloth in gay colors. This furniture is of especial interest, for it is one of the useful crafts taught to convicts in the Bilibid prison, Manila, who on their release manufacture it in small shops. Other native industries are the fourfold screens with arched tops of split bamboo.

Card tables and chairs of natural stick reed, with windings of enamelled French cane in blue and orange, matching the spring cushions of plain waterproof chintz are also new, as are the tubular steel chairs, with high backs and seats shaped to fit the body.

Equally colorful is the Spanish bull fight in orange, yellow, red, blue, purple, brown and grey, hand-blocked on the natural linen back pillows of a terrace suite of stick reed, while the

(Continued on page 125)

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Objets d'Art

Antique Furniture

Interior Decoration

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The Outside Walls of Your Home

(Continued from page 88)

There is increasing use of the new composition materials which are durable and not as heavy as stone. Courtesy the Zenitherm Co.

alternating with rough brick-work and a considerable use of stucco.

The Mediterranean types are predominantly of stucco finish, walls of brick or stone. Modern methods and materials have, as we shall presently see, radically changed the construction of this type of house as it is adapted in this country.

These, then, are the broad divisions into types and materials, with which as a point of departure, we can be a little more specific.

There is no "fireproof" argument to advance in considering the all-wood house. Cost and availability are the principal material arguments, to which you add all there is of the American tradition. Most of the famous old houses in this country are of wood, and some of the most ancient of them are still in excellent condition. North, south, east and west, the all-wood house is found, and it is said that four-fifths of all the houses in this country are wooden houses—which is very significant.

Building lumber, now that it is trade-marked and standardized, is more dependable than ever and the new policy of re-forestation will tend to keep its cost down. There are also obvious points on which wood cannot be at all compared with brick or with stone as a building material, but no building material comparison can be absolute, if for no other reason than the factor of cost. And even if the estimate that four-fifths of all the houses in America are of wood be only approximately correct, it is apparent that this material is in no danger of becoming obsolete.

Nor does frame construction always mean an all-wood house. To a wooden frame may be applied the fireproof covering of cement stucco on metal lath, which is one of the most utilized of all modern building devices. This, too, is a popular method in many remodeling projects, as it may be applied directly over old construction at a cost approximating that of two paintings, with the obvious advantages of better appearance, fire-safeness, insulation and escape from future upkeep.

The usual construction for the house of stucco finish, especially if it is designed in an Italian or Spanish manner, is hollow tile, which is a quick-building unit, giving an absolutely fireproof wall which contains its own air-spaces for insulation against heat and cold. In the use of hollow tile as a base for stucco we vary in our methods from the old builders of Italy and Spain, who applied their stucco to brick and stone walls. When we use brick or stone we generally want it to show as brick

(Continued on page 126)

Concrete masonry gives an economical, permanent wall and combines well with other materials. Courtesy Portland Cement Co.

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GENUINE DUTCH BUBLBS

Porch Furniture

(Continued from page 123)

seat cushions are plain blue. Typically English is a country side in vivid autumnal tints, with an ancient inn, hunters and hounds in full cry and Dick Turpin staging a "hold up" of the approaching stage coach, hand blocked on the linen cushions of a sun room suite of burnished rattan. Sturdy and comfortable is the new canopied seat for two, its frame work a combination of tubular and plain metal, with seat, back and arms of woven cane; canopy and cushions are made of waterproof duck, piped and tufted and may be obtained in any color. Entirely new also are the tea, coffee, or cocktail tables, with bases of tubular metal and tops of finely woven cane; with handles at either end, they are easy to move and are as comfortable for seats as they are convenient as tables, these also are in any color.

A new two piece combination of oblong table and settee in natural rattan is so constructed that when not in use, the settee slides under the table to conserve space. The table top is made of waterproof panels of five ply maple veneer and the windings are French enamelled cane in orange and black, matching the hand blocked linen cushions. Additional accessories are a flower pedestal and floor lamp with parchment shade decorated to match. Constructed on the lines of the new tubular steel furniture, or a "bob sled", is a sun room suite of natural rattan, with black and yellow windings, matching the colors in the English cretonne, or flowered glazed chintz cushions. Equally protecting the occupants from east winds, or spying eyes are the new, hooded, modern "love seats", woven of close rattan or close stick reed, with cushions of lacquer red, waterproof glazed chintz, and reminiscent of the beach chairs at Scheveningen are the tall hooded chairs for one, in the same materials. Beautifully hand made and finished is a five piece suite of stick reed in "window pane" design in orange and red enamel trimmed with wide bands of green enamelled cane outlined with black. This is called the "new departure" furniture as the frames continue down to the floor.

English Furniture

(Continued from page 77)

thinks he. Had he not toiled early and late to complete it for this great occasion?

Steadfast, the table grips the floor with six square massive feet, from each of which springs a column of virgin oak, skilfully turned at the base, in the center swelling into a huge, urn-shaped protuberance, the top of which closes on two further turnings—a replica of those at the base—the column finally disappearing into the framework below the table-top. And what of the framework? It catches the eye with its vigorously carved design of acanthus leaves, running around all four sides in ever-repeating conventional formation. The eye rests without weariness on this ceaseless repetition. Why? Just because each leaf is *not* a perfect replica of the other! These are unconscious defects in Simeon's workmanship which give his table that rugged

(Continued on page 127)

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The Outside Walls of Your Home

(Continued from page 124)

For certain types of Colonial architecture there can be no more suitable material than wood for the exterior walls. Courtesy National Lumber Mfrs.

or stone in the finished wall, and when we want a stucco surface, we apply it on materials which in themselves would not answer as finished walls.

An exception to this is the new concrete masonry, which may be left with exposed units, jointed up like brick or stone masonry, or may be covered with cement stucco. Concrete masonry gives a permanent wall which is economical in first cost as well as in maintenance, a wall that successfully stands the tests of time, weather and fire, and that is suitable and practicable for the smallest cottage or the largest country house.

Hollow tile and concrete masonry lead directly to a consideration of brick, which has always held its established place as one of the ideal materials for the outer walls of the house. Certain types of the Georgian Colonial absolutely demand brick, and many less formal cottage types utilize it with charming effect. With the growth of appreciation for color and texture in bricks, the manufacturers have developed every type of face-brick that the most exacting architect could require. Almost forgotten are the days when the ideal for a brick wall was absolute uniformity of color and a smooth finish; when brickwork was utterly uninteresting, and the brick as a unit meant nothing at all. Today every kind of brick is made and used—and uses are growing increasingly effective, as in the introduction of clinker bricks. One firm in Virginia reproduces old mould-made bricks as kilned locally a century and a half ago, and it is no longer difficult to develop any kind of brickwork, no matter how subtle or how special in its nature.

The practical aspects of brick as a building material are too well known to restate. It is not inexpensive, but, on the other hand, it is not nearly as expensive as many people believe. Expense may, necessarily, mean initial expense, but to those people who build a house as an investment, and can afford to figure the cost of brick in terms of a permanent freedom from maintenance cost, and in terms of lower rates on fire insurance, the house of brick is by no means an expensive one.

Stone houses are of two kinds—those built of local stone and those prepared and shipped from a relatively distant quarry. The house of local stone represents an architectural ideal but is out of consideration for builders of homes in the many localities where suitable building stone does not exist.

The limestone quarries of Indiana have recently evolved a new means of providing limestone for small and moderate sized houses which brings its cost down to approximately five to six per cent higher than, for instance, brick. The stone is sawed into strips at the quarries, and these strips, four inches thick and of various heights, are shipped to the building site. Here the strips are broken into lengths and laid up by any local mason, in the manner known as "random ashlar." The procedure before this method was far more complicated and expensive, for every stone was drawn and figured for size in the drawings for the house, and each stone was then sized at the quarry and numbered.

Limestone is and always has been the choice for formal stone houses of the château type, for monumental buildings, and for the stone trim of brick Georgian buildings, but this new method of preparing it at the quarry will undoubtedly popularize its use in smaller and more informal houses.

As in most architectural choices, the prospective builder who is considering the relative merits of materials for the outside of his house needs only to have a clear mental picture of what he wants, and knowledge of what he may properly expect, in cost and in service.

Esthetically, he should not attempt the use of any material that will be definitely inconsistent with the architectural manner of the projected house; practically, he should not expect of inexpensive materials or construction, the advantages that are inherent in materials or construction of greater cost. Nor should he overlook the two important items of transportation and labor, each and both of which tend to make any but exact local figures very misleading. In many cases the material itself would be well within a possible figure, while the distance of its source and the amount of skilled labor needed to handle it might seriously affect the equation. Of one thing we can be certain: there is a type of material for every house, and a house for every type of material on the market today.

New Wallpapers

(Continued from page 114)

graduated lines of gold on egg-shell white, extremely effective with a sky blue ceiling. A new departure is seen in the combination of the old fundamental idea of a foliage paper, with modern leaf forms in graduated shades of pale taupe and pale leaf green. Sail boats and sea gulls in black and white on backgrounds of rose, green, sky blue and taupe, and sea shells, star fish, anemone and waving seaweed in coral on a silver ground, are the designs of two charming bathroom papers.

As effective on the walls as in its native Arizona desert is the "Cactus" a decorative design in orchid, green, orange, bronze and brown on an ivory background, the curious forms of this interesting plant may be easily applied to the walls. Larkspur, anemones and azaleas blossom in the "Rock Garden". A treatment of French gelatine, shellac and lacquer, or other preparations, render these new wallpapers impervious to steam or water.

Above—On a pastoral green background, this unusual Wiener Werkstätte design is reproduced in Samoa green and silver on "Salubra," the washable fadeless wallpaper. Courtesy Frederic Blank & Co.

Left—Sail boats and sea gulls in black, white and grey on backgrounds of green, rose, peach and blue are the designs on the French wallpaper called "Bateaux." Courtesy Katzenbach and Warren

English Furniture

(Continued from page 125)

dignity which characterises early English furniture. Unwittingly, our carpenter has given *atmosphere* to his table.

In common with our modern reproductions, it has, as yet, no patina. Its stretchers are still unworn by the countless feet of generations. Atmospheric action, the wear and tear of usage have not yet softened it. Our table, in the year of grace 1575, is brand new,—resplendent in the first flush of youth.

Let us pause to briefly glance at our table—at the end of the Elizabethan era. It has emerged from several decades of usage almost unscathed. But it is "a sadder and a wiser" table. It is more seasoned. It is more firmly knit. Evidences of wear are scarcely visible, but, on closer inspection, we find that its corners are getting rounded off. The rough edges are disappearing. It is even acquiring a natural polish—which is only to be expected of a well-brought-up table. But it is not yet middle-aged. Meanwhile, other furniture is growing up around it. The high tide of the Renaissance has brought in its wake finer craftsmen than our old friend Simeon, whose hand, now aged and palsied, will never again carve the royal oak. The table is gradually becoming middle-aged. It grows more and more aloof from its fellows—in fact—it becomes quite estranged—for people are beginning to call it an *antique*—a word it has never heard before! In splendid isolation it views with scorn the proud pageantry of Queen Anne times. Later, it hears such names as Sir Christopher Wren, Gibbons, Hogarth and wonders why Simeon is never mentioned. When people, some years later, began to chatter so much about Chippendale, it realized that yet another period had set in and it dimly sensed that it must be really getting on in years. As time passed, Adam, Hepplewhite and Sheraton were dinned into its ears and then furniture lovers began to approach our table with reverence and awe.

At last our oaken friend follows the trail Columbus blazed, and, in due time, views with astonishment the titanic sky-line of twentieth century New York. What a change since we last paused to examine it—long ago.

See how the huge square feet are worn flush with the stretchers! And what of the stretchers themselves? For they are thinned down most noticeably where myriad feet have left their mark. And how have the sturdy legs fared? This same carving, that in Simeon's time chafed the finger, has lost its sharpness, has become much worn and polished. It possesses that unmistakable softness to the touch that only time can give. On the contrary—no blemish is there! Note the subdued, relucent, lustrous gleam as the light shimmers elusively on that incomparable surface. The hand of time has, with its magic touch, imparted a rare and glowing translucency which gladdens the eye of the connoisseur of old furniture.

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Old Desks Are Found in Interesting Variety

The Long Letters and Intimate Diaries of the 18th Century Required a Great Variety of Writing Pieces

IT is an interesting fact that almost every type of furniture has been adapted at some time for use as a writing piece. Even chairs were made with broad arms to be used for that purpose. Chests, highboys, tallboys, tables, cabinets and bookcases were all the objects of ingenuity and invention in their adaptation, and almost all of these changes date back to the time of William and Mary and Queen Anne.

It is necessary at first, to define the terms desk, bureau, bureau-bookcase and secretary for they have taken on different meanings, especially in this country, since their first application. A desk was originally a portable box with a slant front which opened and disclosed the usual writing interior fitted with small drawers, etc. These originated in the 15th Century or earlier. Later, in the 17th Century, these boxes were sometimes mounted on legs and assumed the first form of the desk as we know it. Slightly later for utilitarian purposes drawers were added under the desk section, thus combining the desk with the chest of drawers, and the resulting piece was known as a bureau. Therefore a bureau is a desk as we know it in this country, a slant front writing piece with drawers underneath, sometimes having the drawers right down to the ground and sometimes mounted on legs. The term bureau is still retained in England. A bureau-bookcase is the bureau with a bookcase mounted on top and originated with the demand for higher pieces inspired by the higher rooms in vogue at that time. It was then called a bureau in two stages. Secretaries were generally straight front pieces having a drawer with fall front fitted for writing. The use of this secretaire drawer is found in every type of piece.

No. 3—Bachelor Chest of Mahogany. C. 1740

No. 1—Queen Anne Walnut Bureau. C. 1720

No. 4—Mahogany Chest with Writing Drawer. C. 1760

No. 2—Chippendale Mahogany Kneehole Desk C. 1750

It is interesting that almost all these types of writing pieces retain their forms throughout the different periods. The bureau-bookcase for example is well-known throughout the 18th and 19th Centuries. So is the chest with writing drawer shown in Figure 4. This writing drawer was used in every type of piece, at first especially in tallboys, highboys and chests and later more predominantly in bookcases, and secretary bookcases. Sheraton especially delighted in the adaptation of this feature to many types of pieces as shown in the open book shelf on tapered legs shown in Figure 5. The bureau with drawers to the ground is a familiar object but for some reason the type mounted on legs Figure 1, seems to have disappeared from general use after 1740. The kneehole desk, Figure 2, was a popular type during the early and Chippendale periods but thereafter steadily declined in favour. The same is true of the bachelor chest, Figure 3, which had a fold over top supported on slides which was used for writing or dressing. The flat top writing table, the earliest example of which is the one made for Samuel Pepys about 1670, has on the contrary steadily increased in popularity. Examples of the early periods are especially rare. Few are to be found of the Chippendale period but many more were produced thereafter and today they are in great demand for offices and libraries.

During the later Hepplewhite and Sheraton periods all sorts of tables and odd pieces were fitted for writing and many attractive combinations and adaptations are found.

Dealers, decorators and their clients interested in writing pieces will find them included in great variety in the fine collection of 18th Century English antiques and objets d'art exhibited by Lewis, Son & Munves.

No. 5—Sheraton Satinwood Lady's Writing Cabinet. C. 1790

Write for Illustrated Brochure Of 18th Century English Furniture

This brochure contains an interesting and authoritative history of the various types of English furniture which reached the height of their development in the 18th Century.

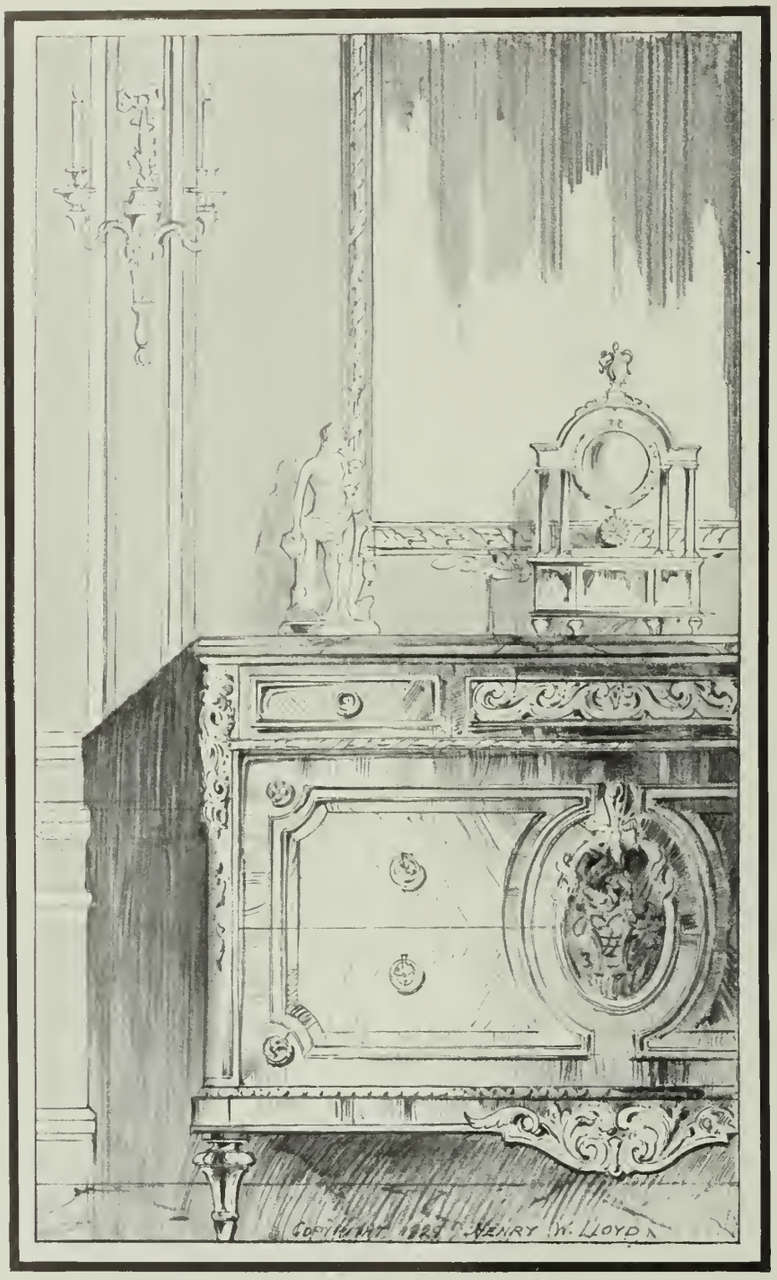
No. 6—Mahogany Flat Top or Pedestal Writing Table. C. 1760

Lewis, Son & Munves
INCORPORATED
IMPORTERS OF ENGLISH ANTIQUE FURNITURE AT WHOLESALE
Member of the Antiques and Decorative Arts League
383 Madison Avenue, New York

Through a Georgian doorway, the charm of a contemporary French room

HOFSTATTER
668 FIFTH AVENUE NEW YORK

Interior Architects and Decorators · Creators and Makers of Distinctive Furniture



The quality and beauty of materials and the standard of construction that enters into the fabrication of this furniture are of the very highest order and the designs are selected with the greatest care from the best examples of Old World models.

RECOGNIZING that individuality and the expression of personal taste are of paramount importance in the creating of intimate interiors, the Decorators Furniture Company has designed bedroom and boudoir furniture that is both smart and distinctive. Beauty of line and richness of color combine to produce the same rare charm that is characteristic of Old World pieces. Decorators who cater to a discriminating clientele are cordially invited to arrange for their customers to visit our Galleries.

DECORATORS FURNITURE CO., INC.

383 Madison Avenue

New York

Furniture of authentic period influence . . . brings old world dignity to our homes of today «

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Simpler pieces as well as highly decorative pieces are found in the Kittinger Line to replace furniture that no longer satisfies new standards of living.

FEW homes today that do not find place for an impressive group of authentic Period furniture. The old masters of furniture design...some of them master architects... have given us much of dignity and beauty to enhance present-day interiors.

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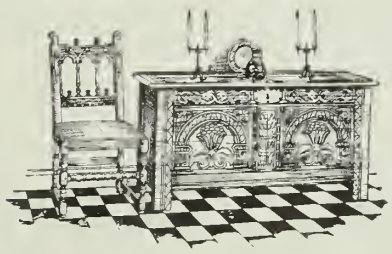
You may see these pieces and over six hundred other Kittinger reproductions at one of our larger Showrooms... or you may make your selections from a comprehensive Kittinger Catalog in the hands of leading decorators and dealers. Before you furnish your residence, club, apartment, hotel or executive office, visit our displays... in New York–at 205 East 42d St.; in Chicago–at 433 East Erie St.; in Los Angeles–at Factory Showroom, 1300 S. Goodrich Blvd.; in Buffalo–at Factory Showroom, 1893 North Elmwood Ave. For literature, address Dept. 404, North Elmwood Ave., Buffalo, N. Y.



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That fine things are fairly unchanging, is the story told by these two pictures of an identical scene. Both portray New York's smartest club, its proudest motor car. One was painted twelve years after the other.

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SUPERLATIVES are singularly apt when applied to the fender lamps that are *Pierce-Arrow* . . so intimately are these a part of *America's finest motor car.*

Behind that title, so hard-earned (which otherwise would be sheer arrogance), is the prided handwork of masters in coachcraft . . the second generation of whom are today engaged in the creation of Pierce-Arrow finenesses.

Pierce-Arrow reflects, also, the thinking of many great engineers, and the management of men who put reputation before all things, in the trusteeship that is theirs to preserve.

Should it appear that an exaggerated reverence for ideals is present here, the product itself bears even greater testimony to this very genuine attitude.

Pierce-Arrow today finds expression in three new groups of automobiles, which, for sheer beauty and distinction, were not conceivable without great tradition to draw upon and a patrician pride to inspire.

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Three New Groups of Straight Eights . . 132 to 144-inch Wheelbases . . $2695 to $6250 at Buffalo
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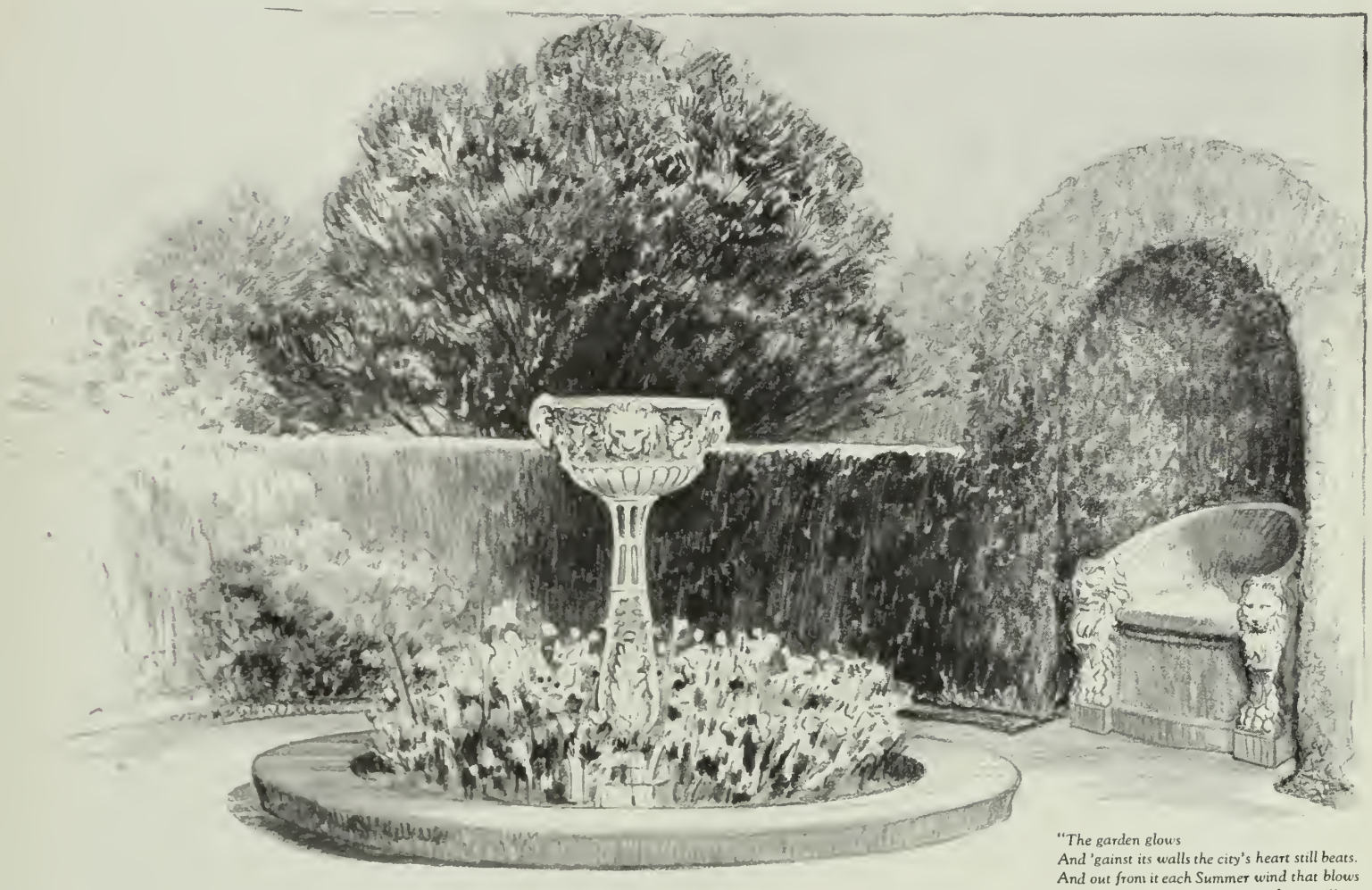
From ye dial, learn ye hours,
From ye mirror, learn ye years,
But length of life learn from flowers,
How short our time appears.

Sundial—17th Century

WM. H.



"The garden glows
And 'gainst its walls the city's heart still beats.
And out from it each Summer wind that blows
Carries some sweetness to the tired streets!"
"Old Garden", Margaret Deland

IN RECENT YEARS, there has come a remarkable revival of the formal garden. Indeed, in the world's history, the art of horticulture has never before reached its present state of perfection.

Even to the casual eye, it is apparent that present day taste, in its search for beauty accepts and applauds the principle of formality in garden design.

Here at the House of Jackson, you will find an understanding of the garden's purpose For generations, we have made it a study.

A garden which is merely one huge "outdoor room" hasn't nearly the fascination of one which has its logical diversions. The inherent beauty of a garden lies in the grouping of its architectural parts.

What an inspiration there is in these lovely old Italian pieces which we have brought to this country for that garden of your dreams—well-heads, fountains, bird baths, vases, seats, sun-dials, columns, statues . . . around them seems to linger something of the peace and quiet of less arduous days.

Come, if only to partake of the pleasure of browsing among these garden treasures. Our welcome will be just as sincere if you come only to study them.

If you cannot come, write us about your garden so that we may offer suggestions and send you photographs of available pieces. Address us at New York, Department A.D.

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Each succeeding visit to our showrooms—covering eighteen thousand square feet—filled with new and constantly changing models of exceptionally fine Handmade Furniture brings a greater appreciation and a higher inspiration to dealers and interior decorators . . While we are creators and wholesale manufacturers only, the public is invited to inspect our stock and order through dealers or decorators.

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GOOD TASTE—COMFORT DISTINGUISH THONET UPHOLSTERED FURNITURE

The best in classic design as well as the inspirations of Thonet's own designers. Every piece custom-built in Thonet Factories. The pieces illustrated typify the beauty, quality and moderate price of the great variety of Chairs, Sofas, Love Seats, etc., that await your selection at our showrooms!

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Queen Anne Armchair, custom built. Reversible cushion, pure white down filled. In muslin or your own cover **$95**

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What a Proof
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NOT a cent paid for service by a single owner. What a proof that the refrigerator which costs you less to own is the General Electric! What a proof that the Monitor Top—that small round casing on every General Electric Refrigerator—is your unfailing safeguard against trouble, worry and expense. In the Monitor Top the entire mechanism, with a *permanent* oil supply, is *sealed in steel,* so that moisture, dirt, rust and trouble can *never* get inside. Operation cost is but a few cents a day. And not *one* owner has ever paid a cent for service. What a proof of General Electric economy!

General Electric cabinets are *all-steel.* What a proof that they are built to *wear!* They are raised well above the floor on legs that allow ample space for sweeping underneath. All corners inside the cabinets are rounded, for easy cleaning. And a world of extra food storage space is in these glistening white cabinets. What a proof of General Electric convenience! You'll find General Electric Refrigerators quiet—incredibly quiet—the day you buy, and *always.* What a proof of General Electric superiority!

Prices start as low as $205 at the factory—and most people buy on our easy time payment plan. What a proof that any family now can own a General Electric!

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ALL-STEEL REFRIGERATOR

Fantom—the Recessed Radiator Conspicuous by its Inconspicuousness!

This modern radiator conserves health . . . conserves space . . . and conserves the harmony of the finest interior decorative plans.

Recessed conveniently into the wall, it becomes an integral part of the room, and a countless asset to its comfort; for its flat surface radiates pure, life-giving, radiant heat just like that from the sun, while a gentle curtain of warmed air rises through the grille work at the top carrying warmth to every nook and corner of the room.

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It warms the lower part of the room in the "living zone" with sun-like, radiant heat, as well as the upper "living zone," maintaining a more uniform temperature and effecting a real saving in fuel.

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DIVISION OF
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Is the bathroom the least attractive room in your home?

No longer is it the fashion to neglect the possibilities of the bathroom as a beautiful interior. Architects and interior decorators are giving it quite as much consideration as the other rooms. Home owners are replacing the old plumbing fixtures and refurnishing the bathroom to make it a worthy part of the home.

The inspiration for this new trend in bathroom furnishing came from the finer forms and beautiful colors created for plumbing fixtures by "Standard" designers. The new "Standard" Plumbing Fixture designs reveal new beauty in the simplicity of their lines and the perfect balance of their proportions.

When you are planning to remodel or refurnish your bathroom you are invited to visit a "Standard" Showroom to see these new designs in all the new and exclusive "Standard" colors: Ming Green, T'ang Red, Clair de Lune Blue, Ionian Black, Ivoire de Medici, Rose du Barry, Orchid of Vincennes, St. Porchaire Brown and Royal Copenhagen Blue as well as white.

To suggest the possibilities of the bathroom as a modern interior, the Standard Sanitary Manufacturing Company has published the book "Color and Style in Bathroom Furnishing and Decoration." It illustrates interesting arrangements of plumbing fixtures in bathrooms that are original both in design and color harmony. A copy of this book and, if desired, the details of an easy financing plan, will be sent to you on request.

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SHOWROOMS IN ALL PRINCIPAL CITIES

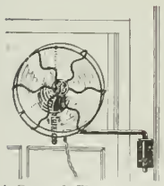
DIVISION OF

AMERICAN RADIATOR & STANDARD SANITARY CORPORATION

Twin outlets are recommended for twice the convenience.

Every door should have a switch accessible to it.

You, too, can make your kitchen *modern*... by rewiring it



A General Electric Utility Fan serves a double purpose.

The new De Luxe General Electric Cleaner—extra powerful.

Do you long for a kitchen that's bright and "easy to work in"? You can have it in your present home. All you have to do is rewire the old one the General Electric way.

You'll be delighted with the new cheeriness that good lighting and fan-freshened air bring. Plenty of outlets will provide *convenient* places to attach toaster, percolator, dish washer and all the little motor-driven labor savers you need! Switches will be within easy reach.

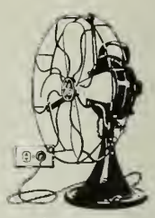
Guesswork doesn't plan wiring like this. But the G-E Wiring System does. It enables you to enjoy in every room, *all* the home comfort, beauty and convenience that electricity offers. For the old house or the new, say to your electrical contractor: "Put in a G-E Wiring System."

You will get wiring materials of highest quality . . . protection against repair bills down through the years. And the General Electric name will *add value to your property.*

We'll be glad to send you our descriptive booklet: "The Story of Comfort." Write Section G-906.

* * *

Join us in the General Electric Hour, broadcast every Saturday evening on a nation-wide N. B. C. network.



A General Electric Fan keeps the air cool and fresh.

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Galloway Pottery on display

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BURLINGAME PUBLIC LIB

They used dinner sets in the gay nineties

Dining was a vastly different matter in those dim days. Hark you back to the great round table with its be=wildering maze of bowls, baskets, cut glass dishes, trays. The huge soup tureen, the sauceboat, the sundry dishes, all matching in pattern.

We wouldn't tolerate stein=bearing "Dutch shelves" in our dining room today. The clumsy old sideboard has gone into limbo. So has the fringe=hung glass dome which once spotlit the dinner table. And the sort of matched=pattern "dinnerset" china that once held sway within that shining circle is going too.

For it isn't in step with our present=day mood. As our manner of table setting has changed, so has our china. Granted, in a day when many containers of china were permitted their place in the sun, each piece had to match the others or look incongruous. But today we don't leave these things...the sauceboats and tureens...on the table to be gazed at. These serving dishes are presented for a brief moment during serving, and then whisked away. A lovely bowl of flowers replaces the tureen.

At the modern formal dinner the only china seen on the table at any one time is the set of plates for the course being served. The plate=set for one course does not match the plate=set for any other. Instead of the unchanging monotony of the same pattern all during the dinner, this new idea brings an animated pageant of color. The arrival of each new course strikes a fresh accent of loveliness.

Oysters may be served on plates of sea green, soup in cups of ivory and cobalt. Green may follow yellow, lavender tread on the heels of blue. Color follows color as course follows course.

The cost of a very elaborate formal service of Black Knight China is less than its magnificence might lead you to imagine. Complete ensembles with plates for every course may be had for as little as a thousand dollars. Less elaborate patterns in proportion. And, of course, you may start with a modest **dozen** of plates, or even sixes, or eights, adding on occasion until your service is equal to any entertaining demand.

BLACK KNIGHT

—but this year of grace demands a color for every course

This lovely book, "Color Follows Color as Course Follows Course," by Helen Ufford and William F. Bruning, is a beautiful presentation of the modern amenities of formal entertaining. In its pages you are conducted through course after course of a most complete dinner, every step of which is exhaustively and clearly treated. And since you will want to know the latest developments in table decorations, and about china of less formal flavor, these subjects are treated also. Specimen heads: "Decorating the Table," "Ensembles of glass," "The Buffet Supper," "China for less formal occasions" . . . and so on. Beautifully done in nine colors and gold from water-color sketches. $2.00 through your dealer or decorator. Or use the convenient coupon below.

This illustration of a place set for dinner appears on the opening page. Decorative arrangement, placing of silver, sequence of colors, are given in detail for each course.

CHINA

BLACK KNIGHT CHINA, New York City:
Send me "Color Follows Color as Course Follows Course." I enclose $2.00.

(Name) (Address)

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FOUNTAIN FIGURE
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Garden, terrace, and interior ornaments in Marble, Stone, Pottery, Metal, Pompeian Stone—Vases, Benches, Fountains, Wells, Statuary, Tables, Jardinières, Memorials, etc.

Inquiries Solicited

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CLOSET ARCHITECTS

A *new* smoke stand!

This stand is in antique wrought iron—charmingly old looking. It has two places for matches and one for cigarettes. The ash trays swing in and out for easy reaching. Pottery jars are in each tray and may be filled with water to avoid the annoyance of smoking stubs. This stand is heavy enough to assure its standing firmly.

From the Original Closet Shop

The CLOSET Shop
MRS. GEORGE HERZOG
780 MADISON AVENUE, NEW YORK
BR-NELANDER 3440

From the Antique Galleries and Smart Shops

By ELIZABETH LOUNSBERY

French Gothic chest, XVth Century, finely carved with the royal arms of France. Courtesy Ohana & Ohana, 148 E. 50th St., N. Y. C.

SPANISH antiques in the full beauty of their rich coloring are featured by Ohana & Ohana in a group of XVIIth Century chairs, tables, chests and sofas with accompanying cabinets, such as one of pino wood; vargueños and many beautiful examples of gilded wood that include a wall cabinet with the royal arms of Spain and a console and mirror showing the Chippendale influence as interpreted by 18th Century Spanish craftsmen. As an example of early Spanish wood carving a 16th Century door and casing, taken from a Spanish castle, is of interest. A collection of Spanish primitives is also notable for its rarity.

In pieces of cruder make are the Basque painted chairs in bright red with woven hemp seats, so desirable for country house use, and the unpainted chairs and sofas that may be decorated in any preferred color. French furniture, as well, constitutes an important part of the stock here, in the Louis XV and XVIth periods, particularly.

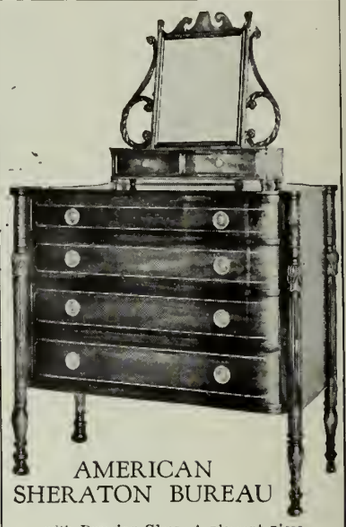
GARDEN decoration in its many phases is represented by the Erkins Studios in Italian strawberry jars, that add so effectively to the color of the garden wall or terrace when planted with petunias, nasturtiums or portulaca; terra cotta oil jars and others in rich deep colored glazes, as in the large low jar of Rakka blue. Marble fountains with playful cupids as their center group; bird baths, sun dials and well curbs are other features and an extensive selection of bronze fountain figures and animals at reasonable prices, also garden benches in composition stone or marble. The iron furniture with wooden slat seats and rust finish is distinctive.

A recent importation of old English lead garden ornaments includes a wall fountain of exceptional interest; a pair of rarely beautiful urns and a 30" lead fountain figure, finely designed.

ANTIQUES and reproductions in old English period furniture at Lans-Madison Avenue store serve as a background for beautiful old English china, in which are Spode and Rockingham dessert services, with luster, Worcester, Crown Derby and Spode tea sets, and old Lowestoft. Accompanying services in Bristol glass, both old and of modern production are to be had, also, in ruby, amber, blue or crystal, to match one's favorite china.

Green glaze strawberry jar; verde iron ivy stand and lead bird bath. Courtesy Erkins Studios, Inc. 255 Lex. Ave., N. Y. C.

Queen Anne and 18th Century mirrors combine with furniture of corresponding types that include comfortable wing chairs and tapestry covered sofas, Sheraton two



AMERICAN SHERATON BUREAU

with Dressing Glass. A pleasant piece to live with is this Sheraton Bureau—which typifies in its beauty of design and decoration the most charming features of Early American Furniture. The carving is beautifully executed; the wood is carefully selected and matched; hardware is very well finished and strictly according to period. Inlay of Satinwood lines on drawer fronts. Bureau is 40" x 19" x 37¾" high. Mirror is 24" x 24½" high over-all.

Richter Furniture may be purchased through your Architect, Dealer or Decorator. Send for Booklet

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Westport, Connecticut
On the lane to
THE OPEN DOOR INN

John Guidotti
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and three part dining tables with chairs, drum tables and other old Georgian pieces in making an interesting collection. The lamps show Chinese porcelain and alabaster bases with imported parchment shades of unique design. Included in a large group of old English lead garden ornaments is a fountain dated 1755 and, among the animal and bird subjects, a pair of most amusing and saucy cocks.

SUMMER furniture at the Grand Central Wicker Shop shows a predominance of wheeled models in rattan chairs, settees, chaises-longues and in the so-called bundle bed, or wheel set-

Natural rattan wheel chair, colored cane windings, waterproof chintz covering. Green painted rattan tabourette. Courtesy Grand Central Wicker Shop, 217 E. 42nd St., N. Y. C.

"Fisher Boy" lead garden figure, 30" high. Courtesy Lans—Madison Ave. N. Y. C.

tee, luxuriously accommodating three, because of their convenience and the facility with which they may be moved about. With these are used waterproof cushions in chintz of colorful designs, such as the pomegranate pattern illustrated, and the new solid toned suède cloth, in all shades, also waterproof.

The hooded beach or garden chairs are equally alluring with their turquoise cushions piped in black and lining to correspond. Then there are the smart steel tubing side chairs, in all colors, strong and comfortable, with finely woven rattan seats and backs. For the porch, the cocoa fibre rugs blocked in contrasting colors and Indian druggets are to be recommended for hard wear.

Italian XVIIth Century credenza and Venetian mirror with painted glass and gilt frame. Courtesy Thonet Bros. Inc., 33 E. 47th St., N. Y. C.

FURNITURE for the living room and dining room, in which Thonet Bros., specialize, is not only available in fine old Spanish and Italian pieces but is to be augmented during the summer by a large shipment of authentic 17th and 18th Century English pieces, at attractively reasonable prices.

Among the high grade over-stuffed furniture made in the Thonet factory, that includes sofas, arm and wing chairs, love seats and benches, an unique example is seen in two deep seated lounging chairs, Louis XVth reproductions done in blue toile, that when placed end to end form an attractive chaise-longue. Small tables, copies of the old and made from old wood, are other products of their own manufacture. Period mirrors and decorative portraits comprise the incidental accessories of so much interest.

LAMPS that suggest their suitable application to the country house interior and made by the Paul Hanson Co., for the specialty shops and decorative departments, are shown in a number of smaller sizes, like those illustrated. There is also a large stock of table lamps with imported pottery bases, glass and some metal as, notably, in a bronze candlestick lamp desirable

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DECORATIONS OF DISTINCTION

for a library or man's room, with a parchment shade that is correspondingly restrained in type.

For children there are amusing animals, clowns and little boys and girls in pottery, also wooden bases, with alphabet decorated shades, and for the dressing table, Dresden figures and crystal vanity sticks with pleated dimity and stretched chintz shades. On the French porcelain bases hand decorated parchment shades are used, repeating the base colorings on a plain or flowered decorated surface. Flowers again appear in the new cameo parchment shades with their elusive, shadowy outlines. Others show botany prints, silhouettes and pen and ink drawings, resembling colored etchings, and very attractive.

Pottery terrier 15" lamp, green linen finish shade; rose pottery candle lamp, two-toned parchment shade; pewter finish lamp, yellow calico shade. Courtesy Paul Hanson Co. Inc. 15 E. 26th St., N. Y. C.

HOUSE decoration for the small or large home in any desired period is undertaken by Laura Wand. With this in view, Mrs. Wand has assembled some outstanding pieces of interest as a nucleus about which she can build a complete interior.

In the 18th Century English, for example, may be mentioned a pair of notable gilt Chinese Chippendale mirrors, a mahogany candlestand and Pembroke table; in the Spanish and Italian accessories, beautiful old dower chests, Venetian mirrors; a pair of tall gilded wood candlesticks of an unusually simple character for ecclesiastical examples; small occasional tables of interesting outline, useful as coffee or smoking stands, and an exceptional collection of old vestments, brocades and velvets, reasonably priced.

Venetian XVIIIth Century chair, ivory finish with flowers, rose brocatelle seat, one of pair. Old Venetian lacquer table with antique green bowl. Courtesy Laura Wand, 783 Lex. Ave., N. Y. C.

LAMPS of the more exclusive type, made by Edward Garratt for the decorators, are mounted with the choicest French, Italian and Chinese porcelain bases or old Wedgwood with hand-wrought gilt bronze or carved wooden bases executed with the greatest delicacy. Typifying their latest productions in shades may be mentioned those of stretched white taffeta lined with pale peach and decorated with a fine gold tracery, corresponding with the decoration on the white porcelain base. For a pair of tall white undecorated porcelain lamps there are shades of white damask with the design accentuated, here and there, with flecks of gold, exquisite in their handling, and quite Oriental. The smaller boudoir lamp shade again repeats the colorings in the base as in those illustrated, in which Chartreuse taffeta forms a foundation for colorful motifs and a trimming of gray-black fringe. Decorated porcelain boxes, over-

French porcelain Chinoise 17" lamps, pastel colorings, painted wooden bases and silk shades. Courtesy Edward Garratt, 485 Madison Ave., N. Y. C.

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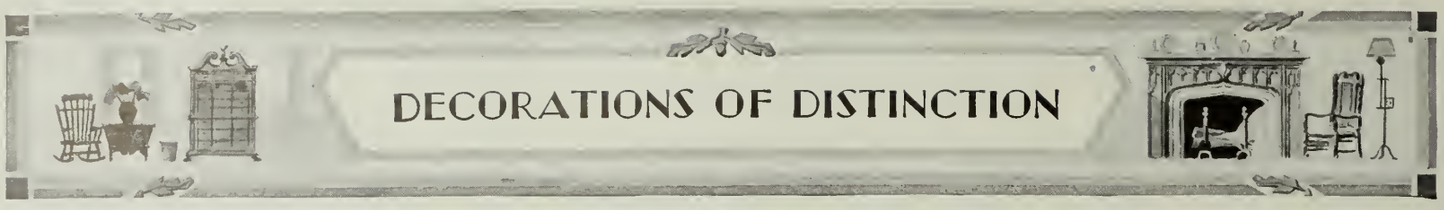

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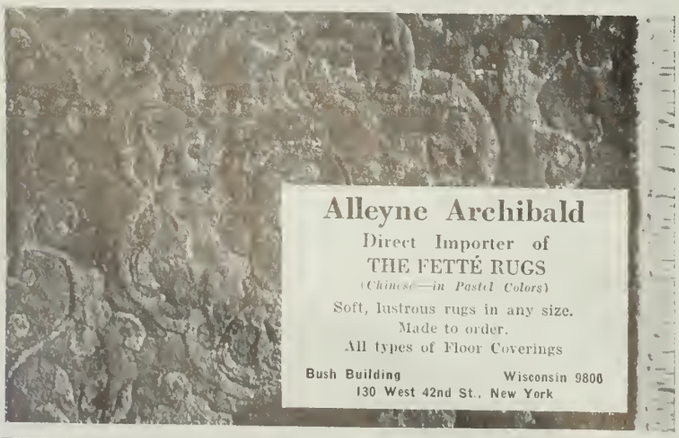

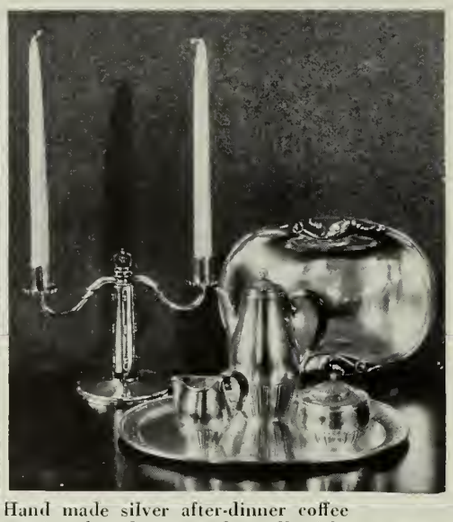

Hand made silver after-dinner coffee service, bread tray and candlesticks. Courtesy Georg Jensen Handmade Silver, Inc., 169 W. 57th St., N. Y. C.

door paintings, panels and mirrors are other accessories, likewise colored Italian linen window shades 17" to 45" wide, with flowers, figures and landscape, also lovely soft-toned grisaille decorations.

Hand-wrought iron and brass bracket light; antiqued brass sconce; pewter diamond side bracket. Courtesy Ralph C. Bullard, Grand Central Terminal Bldg., N. Y. C.

HAND made silver, the work of Georg Jensen, noted silversmith of Copenhagen, embodies his original ideas in their more ornate expression in designs for larger pieces such as candelabra, center table decorations and tea services, some mounted with coral and amber.

Of simple outlines, but with the same distinctive touch, are the smaller pieces that include all the essentials for the dining table, many of which reflect the inspiration of nature in their exquisite flower motifs like that of the lotus. The flat silver is equally characteristic, also the toilet silver. In jewelry, the inspiration of nature is again evident in motifs suggesting the seed and budding flower and also other nature subjects.

HAND-WROUGHT metals in their various architectural uses, such as grilles, gates, railings, foot scrapers, thumb latches and hardware, representing any period, are executed by Ralph C. Bullard with a careful attention to consistent detail and finish. These may be exact copies of the old or made from special designs, as in the instance of weathervanes, intended for a certain use.

Lighting fixtures, also of period design or adaptations, are another important feature of the work here, with curtain rods especially made to correspond and switch plates so that the complement of the entire room may be in harmony. These may be in any desired finish, such as brass, pewter, hammered or plain iron or have the silver tone of Monel metal—which suits many color schemes.

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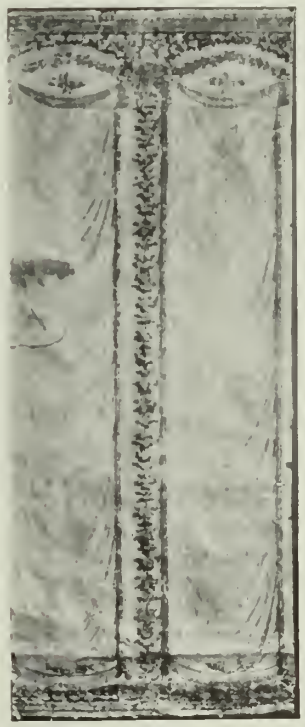
Art stone Tudor mantel. Courtesy Jacobson Mantel & Ornament Co., 322 E. 44th St., N. Y. C.

DECORATIONS OF DISTINCTION

Child's pine bookcase and toy cupboard; birthday picture and cotton hooked rug. Courtesy Childhood, Inc., 215 E. 57th St., N. Y. C.

ating the most intricate wood carving, such as those of Grinling Gibbons and suitable for overmantel decorations, ornamental lighting fixtures, window cornices and other features, are also made by this firm from special designs or from standard decorative models.

CHILDREN'S furniture in miniature and yet copied faithfully from old period pieces in pine and maple, is to be had at Childhood Inc., with many originally designed pieces for the convenience and pleasure of the child, such as the bookcase and toy cupboard, illustrated on this page. This is only 38" high so that a child may readily remove a book or toy from the shelves. Below is a spacious storage space for toys, of which there are many to be found here, such as the pirate chest filled with wooden letters; the Russian pyramid and ring toss clown; old time dolls; nice soft stuffed animals for younger children and endless others. Equally amusing for the child's room are the specialties such as animal hooked rugs and the more impressive Chinese rug, especially woven for children; rabbit pencil holders, brass elephant coat hook, chicken and duck inkwells, and bunny-decorated lamps in bright colors.

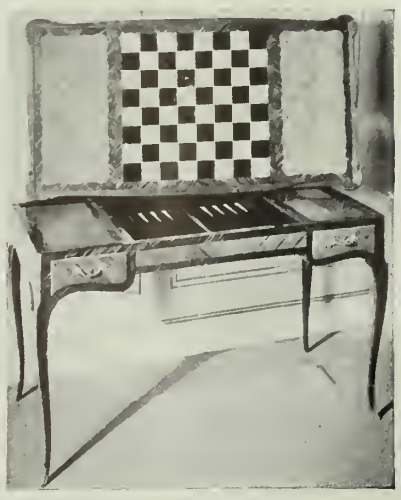


Old French wallpaper, original. Courtesy Harriet Bryant, 2 W. 47th St., N. Y. C.

WALL PAPERS, many of them copies of the beautiful old French designs, are reproduced by Harriet Bryant in the most charming patterns, breathing the romance of olden times and introducing into the modern interior an individuality all their own. Of these, that illustrated is a notable example, carried out in soft gray with green dots and foliage stripes, with dull rose touches in the border, charming for a Directoire room. Another, the "Cherry Boy" suggests an old French toile in its pink motifs on a blue ground with white swags.

Especially suitable for the early American room, although of French origin, are the simpler patterns, one a gold pear motif on a cream or beige ground, also a gold fern leaf. Still another, dating from 1720 was taken from paper used in Mary Washington's home.

FRENCH furniture of the 18th Century in originals and creditable reproductions, made in France from old wood, with distinctive examples of Directoire and Empire, imported by Ronsard Inc., is procurable through the decorators in effective pieces for more formal rooms and those showing the graceful lines of the delicate bedroom furniture. There is also a fine collection of mirrors and Marc Peter, Jr., wallpapers, reproductions of old French papers.



Reproduction Louis XVth chess and backgammon table, tulip and rosewood. Courtesy Ronsard Inc., 485 Madison Ave., N. Y. C.

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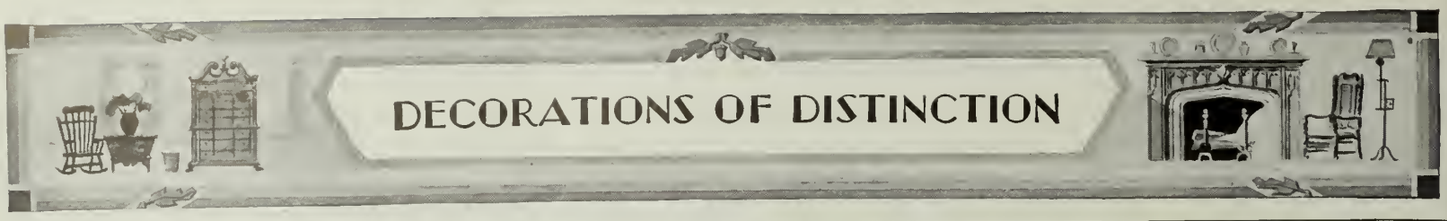

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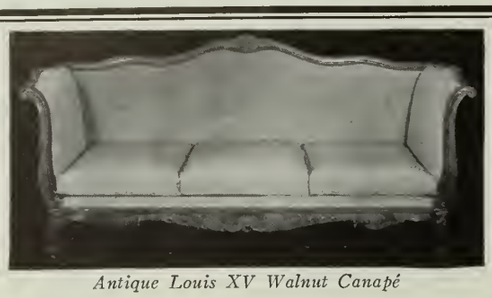
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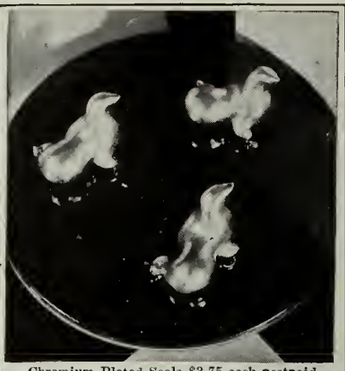
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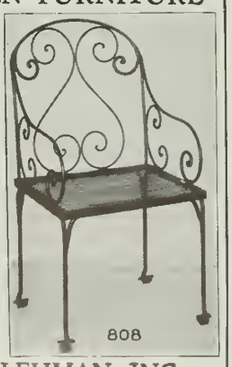

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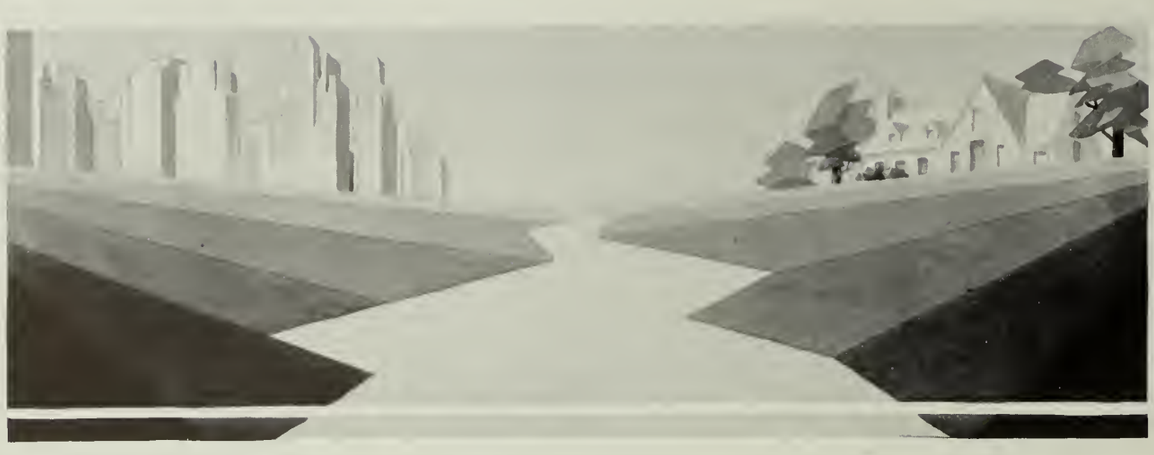

JUNE, 1930

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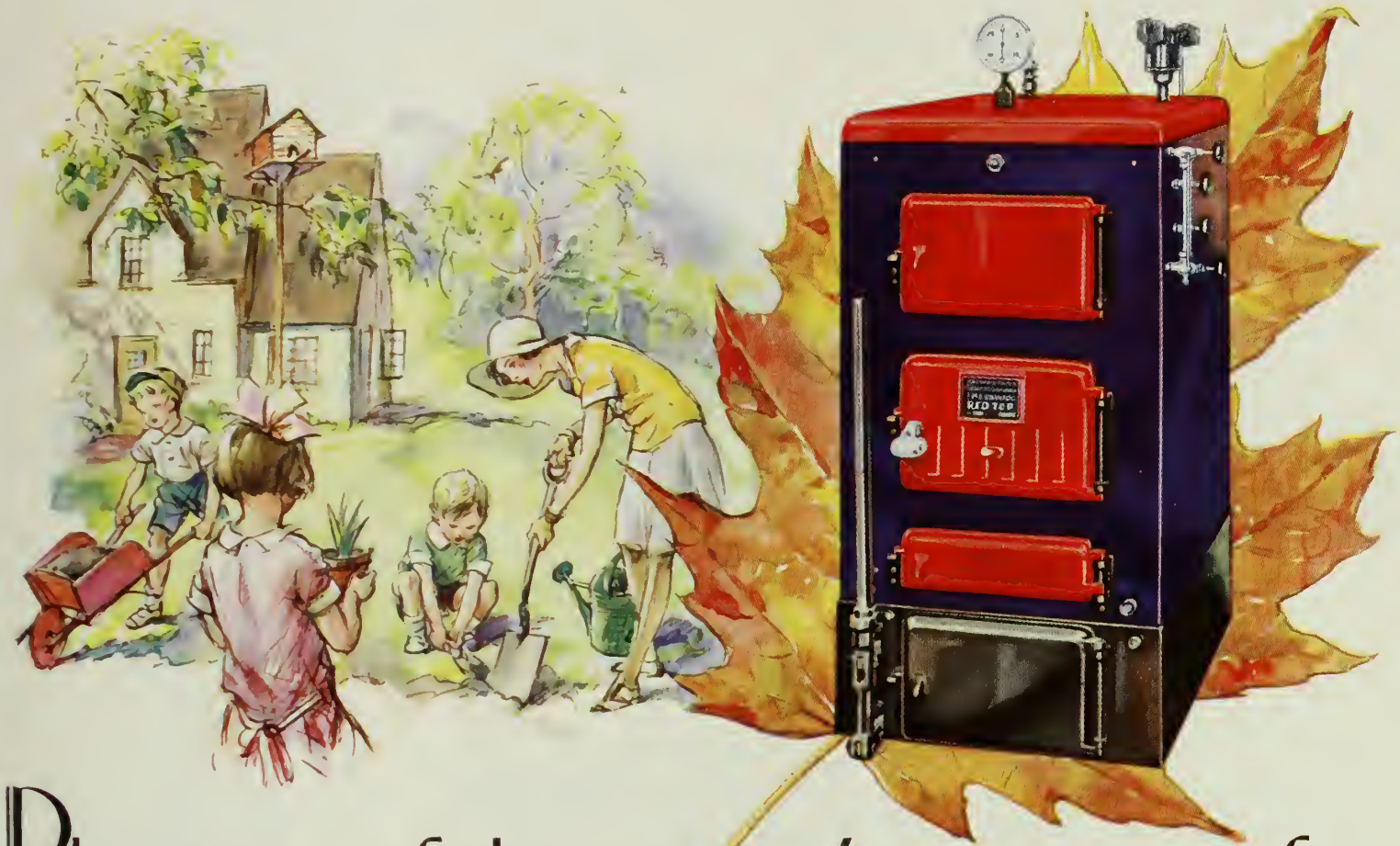

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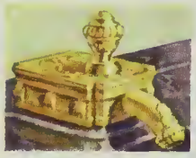


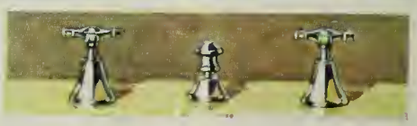
Spout from the Espagnol-Flamand group. Gold plated

Spout from the English Georgian group. Gold plated

Moderne-Clochettes legs and trim on a Corwith lavatory. Chromium plated

Exquisitely flower-like Design 45 handles, escutcheons, and spouts here adorn a Neumar lavatory, a bath, and shower. Even the legs of the Neumar are of related design

Trianon legs and trim on a marble lavatory. Gold plating effectively brings out the delicate ornamentation



Interesting examples of the work of American artists are the Designs 50, 45, and 40. Note the pleasing effects of contrasting metal and crystal in Design 50; the exquisite filigree work of Design 45; the modern touch in the octagonal planes of Design 40. Platings may be gold, silver, or chromium, on a base of serviceable brass, applied by a special process to prevent peeling and assure complete coverage.

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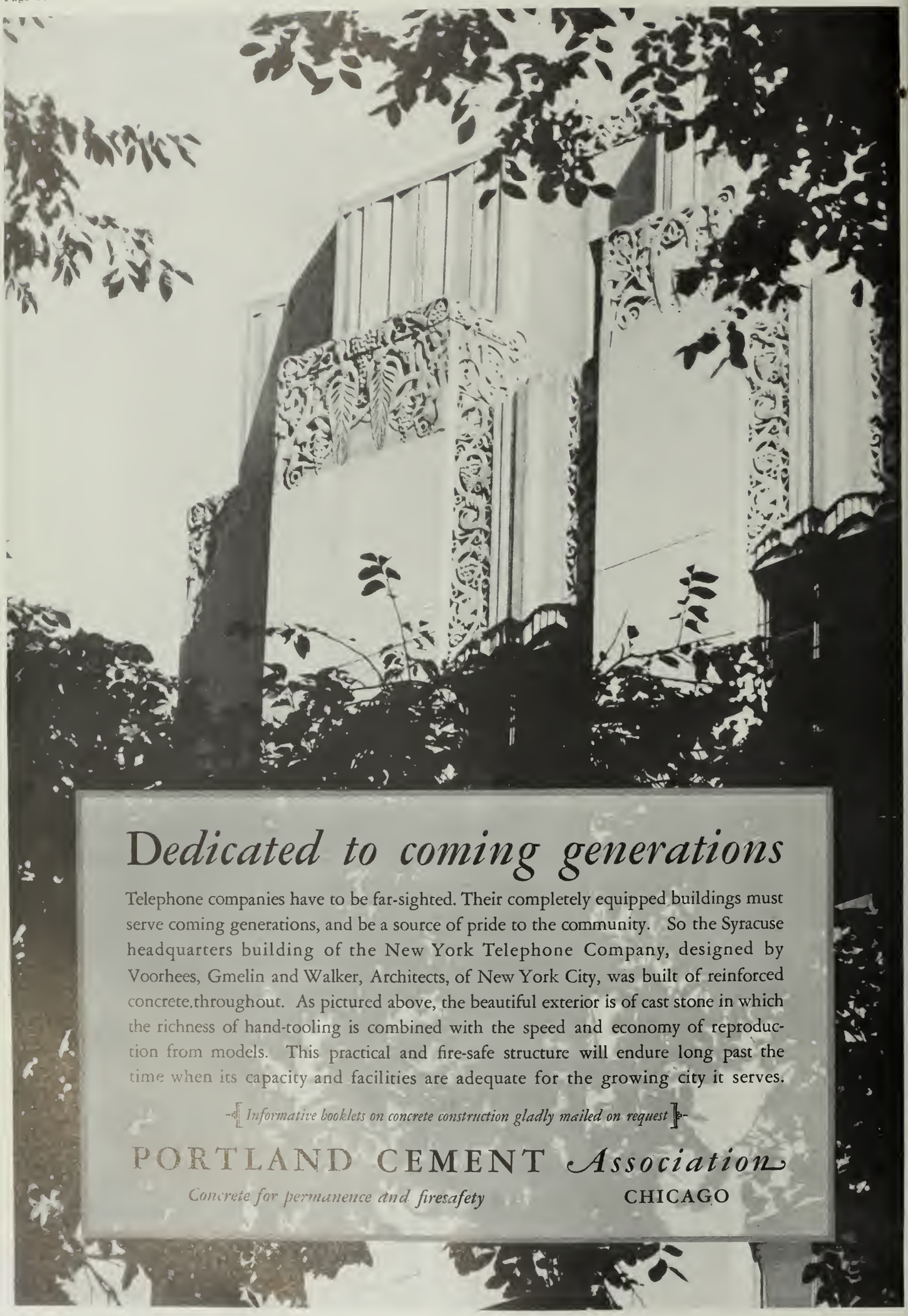

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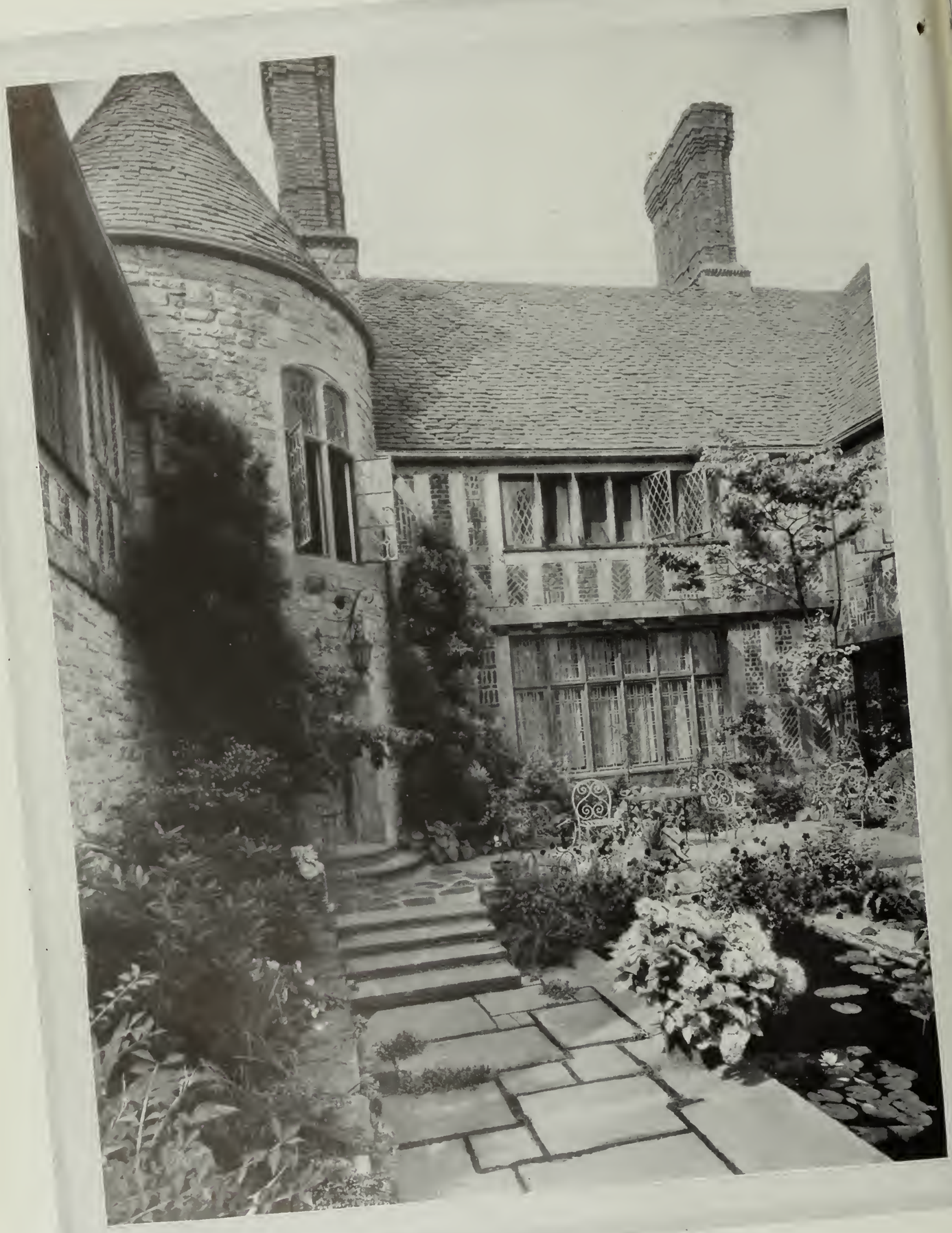

The Home of
Richard C. Bondy

A little patio with a lily pool in the center is enclosed by three walls of the house. An interesting variety of construction is shown in the stone tower, the brick and half-timber construction at the end of the patio, with double-hung and casement windows

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Arts & Decoration

A Modern American Home Influenced By Sixteenth Century English Architecture

This House at Goldens Bridge Reflects the Character of Its Setting, Yet Has Much of the Quality of Informal Elegance of the Old Tudor Houses Which Inspired It

By R. W. SEXTON

Lewis Bowman, Architect

PHOTOGRAPHS BY GILLIES

WE Americans of this generation have been brought up to consider that "style" in architectural design is much more important than beauty of line and proportion. If one can say that his house is "designed in the English, French or Spanish style," as the case may be, nothing else matters. Obviously, it must be beautiful. It is perfectly natural that an architect in designing a house, or any other type of building that shall serve a modern purpose and meet modern requirements, should seek inspiration in the work of the master-designers of the fifteenth, sixteenth and seventeenth centuries. It is natural, too, that he may often run across some historic form which may suggest to him a way in which some particular phase of his problem may be solved. Or he may feel that by embodying the general lines of some historic motive, his design may be made more beautiful.

All this may sound simple to the uninitiated. But, in order that the final composition be thoroughly harmonious—and that is the architect's desideratum—he must interpret these old forms and motives in his own language; he must adapt them to his composition; and it is in this translation process that he is called upon to exercise his originality and creative ability. In many American houses of today one can see the influence of old French architecture in the design of a circular tower, for example, while it is not uncommon that an oriole window on the same elevation of the same house suggests very decidedly early English inspiration. But one must be original, I claim, to adapt old forms and motives of different periods so that the resultant composition is harmonious and conforms to other architectural principles simultaneously. And, furthermore, in such a composition it is the architect's individual manner of expression and interpretation which gives the design its character—or style, if you will—and not the doubtful source of inspiration which some of its details may suggest, as so many people would have us believe.

Entrance from the walled garden to the house by way of the big stone tower. The entrance is framed in limestone and the door is of wide oak planks with elaborate wrought-iron hinge plates and latches. The lantern over the door is hung from a wrought-iron bracket

Nothing is gained, I claim, by associating a modern building of any description with a period which flourished five, six or seven centuries ago. But we immediately lose thereby that element of individuality on which domestic architecture has ever been based.

In the house which Lewis Bowman, architect, recently designed for Richard C. Bondy at Goldens Bridge, N. Y., a student of the history of architecture could trace, no doubt, certain details to a fifteenth or sixteenth century origin. But, because the house bears such a definite relation to its site; because its plan meets so satisfactorily the needs and requirements of the family of those who live therein, and because its design reflects so definitely the tastes and character of the owner, this house makes its greatest appeal as the home of a twentieth century American family. As I come to understand the conditions of the problem with which the architect was presented and see how capably it has been solved, I would consider it absurd to associate the design of this house in any way whatever with an era in history when a man's house was a fortress and when methods of construction were so vastly different from what they are today.

Mr. Bondy and his family, which consists of his wife and two grown sons, are all outdoor enthusiasts. They are all devoted to outdoor sports and to animals, and are particularly interested in horses and dogs. Anyone who is at all familiar with the breeding of dogs will immediately associate the name of Bondy with the finest collection of wire haired fox terriers in the world.

This love of nature and interest in outdoor sports must have influenced Mr. Bondy in purchasing the property on which the house is located. The land rises at quite a sharp angle from the road, and abounds in rocks and trees. In fact, it is an unusually beautiful specimen of natural landscaping. The property consists of three hundred and twenty acres, including the land devoted to farming, on which are located the stables and kennels, one-half mile distant from the house. The Bondy estate adjoins the property of the Goldens Bridge Hunt Club. The house itself is situated on the crest of a hill, two hundred and eighty feet above the level of the road. This is the highest point on the property and affords a gorgeous view of the surrounding country, overlooking the Cross River Reservoir lakes. The driveway from

Front view of the house from the driveway with main entrance at the right, and at the left the smaller entrance into the walled garden

The walled garage court, with chauffeur's quarters on the second floor and maids' rooms on the third floor

The walled garden, showing the informal arrangement of the furniture and the simple treatment of the planting. The outlook into this patio or garden is singularly delightful

Close-up of the lily pool, showing the planting on both sides and the little fountain at one end with its pleasant sound of water trickling into the pool

the street entrance to the house is three-quarters of a mile long and follows a winding course among the trees, but never attains a greater grade than ten inches to a foot. It took the brains of three engineers to work out a plan for this roadway that would overcome the various difficulties and conform to the several requirements. The problem was finally solved by Stanley M. Northrop, an engineer, who was associated with the Westchester Park Commission in laying out the beautiful Bronx River Parkway.

This site, which I have tried to picture in your minds, seemed to suggest a design that would be at once simple yet picturesque; but always and above all else thoroughly informal. The architect and owner agreed that details of the Tudor and Jacobean styles of architecture seemed to best apply to the conditions which the site presented. The informal, but stately quality of the old Tudor buildings appealed to the Bondys. For they

(*Continued on page 97*)

The living terrace of the Bondy house with flag floor and granite retaining wall. The entrance to the house at the right, through the limestone arches

Below—The gate which leads from the drive to the walled garden. Simple and informal in treatment, it suggests the character of the garden to which it leads

Below—View of the house and driveway from the north. This is the first view the visitor obtains of the house when approaching by the long driveway through the trees

Miniatures of American and English Women

This Collection of Miniatures, the Work of F. Enid Stoddard, A.R.M.S., Was Held in New York During the Month of April. It Was Opened by Lady Armstrong, and Many Fine Pencil Portraits Were Shown at the Same Time

Exhibition Held at the Cartier Establishment

Mrs. Edward F. Hutton, one of the few full-length portraits shown at the exhibition. The frame for the miniature was designed by Cartier in the modern manner. It is of carved jade, jewelled

ALL THE PHOTOGRAPHS EXCEPT THAT OF H. R. H. THE DUCHESS OF YORK WERE BY PETER A. JULEY

Nadenia Hutton, daughter of Mr. and Mrs. Edward F. Hutton. This charming miniature has the quality of those done centuries ago; richly framed by Cartier

H.R.H. The Duchess of York. This portrait of a lovely and interesting royal lady is done with great delicacy, yet precision, framed in the old way of English miniatures

This miniature of Miss Annie May Henry, daughter of Mr. and Mrs. Huntington Henry, has somewhat the quality of an oil painting.

Miss Hortense Swift Henry, a charming portrait painted in modern technique and interestingly framed in a fine antique setting

PHOTO BY DANA B. MERRILL

Pewter in reproduction of a 1760 English service lends charm to this modern tea table. Courtesy Reed & Barton

Pewter-Ware Has Its Renaissance

Tea-Sets, Dinner Services and Other Articles in Daily Use Made of Pewter From Old Models Are Now Again in Vogue

By EDWARD WENHAM

IN selecting the above title, we are guided by the fact that this old-time metal is knowing a renaissance in the fullest sense rather than a passing vogue. That it is not a sporadic revival, such as any one of the several abortive attempts to bring pewter into fashion during the past century, may be concluded from the numerous articles for everyday use made by present pewterers; whereas previous efforts have been directed to utilizing it only as a medium for decorative objects, overlooking that the nature of the material itself is opposed to any other than the most severe ornamentation. Not that it is unsuitable for certain articles which assist in the decoration of an interior, for there are pieces of furniture formerly made specifically for the old pewter-ware, albeit these were then intended for use in the kitchen, if now often accorded the dignity of the breakfast or dining-room. Such furniture therefore conforms equally to the modern reproductions of the original pewter which like our own American silver is the more beautiful by reason of its simplicity.

At the outset, it may be well to touch upon the composition of pewter at the present time as compared with that of long ago. In the first place it is not a natural metal despite the explanation given by one clerk in a New York shop that it "came from the mines of Westphalia". The actual components vary, but broadly speaking it is composed of tin, lead, copper, zinc, and bismuth. In ancient times, it was more often tin with a small proportion of lead, the latter not infrequently being omitted entirely. The copper was added to harden the composite metal while it has been known to contain a small proportion of silver. Where silver has become part of the various metals, however, it has usually been introduced accidentally and then never in any appreciable quantity.

When pewter began to enjoy a renewed popularity with us moderns, the factories who became interested in reproducing the early styles concerned themselves really seriously with the actual metal they would use. They had in view the unavoidable acidity of certain foods and it was therefore decided to produce a pewter of much harder and more resistant character than that of which the old vessels were made. For while our ancestors ate and drank from pewter and no harm seems to have resulted to them, we are today so excessively careful of our personal welfare that

Plain tankard with the traditional glass bottom, pitcher inspired by the old Scotch measures and one copied from that designed by Paul Revere. Courtesy Macy's

Pewter used on the set table, the sideboard and on the large cupboard gives unusual interest to this room. Courtesy Queen Anne Studios

we often guard against an ill which does not and can not endanger us. Hence the modern composite metal is considerably harder and has a much finer texture than the platters, mugs and tankards of our forebears.

How greatly we have reverted to and how faithful the modern craftsmen are in reproducing the earlier styles of all that makes for the furnishings and decoration of any household is nowhere more conclusively proved than by the modern pewter-ware. Like those of by-gone generations, the shapes follow those of the old silver and incidentally the modern metal will permit a soft lustrous polish not unlike that of silver itself. But as pewter-ware is always associated with the soft satin-like grey-blue sheen peculiar to itself, the tendency still remains to prefer the duller finish.

It is not difficult to trace the reason for the reappearance of the many household objects made of this metal in the past few years. We need look no farther than to the numerous homes where the dining rooms reconstruct the traditions of the English Oak period. Nor is it easy to find a setting more redolent of informal pleasure yet reminiscent of all that we now seek from the manners of other days, than a long refectory table sans table-cloth and laid with china of long-ago pattern, fine glass and various pewter vessels. Those pewter pieces might well be candlesticks, salt-cellars, several large bowls containing flowers, placed at intervals along the length of the table, water jugs and possibly, if the beverage for the evening is appropriate there might even be beakers, mugs, and tankards.

An interesting group of old pewter arranged in an old Dutch colony corner cupboard. Courtesy Lord & Taylor

Early American candlesticks copied from an old pair, and an interesting lamp with glass shade. Courtesy Macy's

In mentioning pewter bowls as suitable for table flowers, this advisedly, because the decorative value of these is not fully acknowledged. But those who have "experimented" along these lines will admit that whether on a dining table or on any piece of furniture, the dull bluish tone of the metal is brought out in striking relief by the vivid hues of the various blossoms. We can recall a quite deep pewter bowl of fair capacity filled with crimson roses in an oak library we once knew, nor shall forget. Admittedly, that particular bowl was of another day, but the same colorful effect will as readily result from roses when they are placed in a similar bowl made by a modern pewterer. Nor is it without interest to recall that the bowl we knew was in a land where roses do not have the long stems found in America, so that the floral part of the decoration always consisted only of crimson and green with no appearance of spindling stems. Yet it was beautiful indeed.

A luncheon table set in antique pewter in charming contrast with fruit and flowers. Courtesy Mrs. Ehrich Co. Linen by Italian Needlework Guild

That oak library was part of a home that had heard the sigh of the summer breezes and the howl of the winter storms for more than one century. In the cupboards of the pantry were innumerable pewter vessels, discarded and forgotten and more still rested in their wonted place along the shelves of the great kitchen. Dinner plates, plates with hot water bases, large dishes and chargers ranged in order and displaying their beautiful patina, but no longer of use; for as pewter had in its day supplanted the crude wooden drinking bowls and trenchers, so in time it had itself been relegated and replaced by more aristocratic silver.

Then came the day when the great oak paneled rooms, yes and possibly some of those old timbered kitchens found their way to the land to which more than one kinsman of the former owners had gone, before the

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Frank J. Forster, Architect

Pathway Through the Garden of a Pennsylvania Home

Albert M. Swank's residence has rough, whitewashed stone walls. The casement windows and arched porch are typical of Norman homes. An old watering trough in the foreground and the luxurious, unstudied effect of the informal planting give a pictorial atmosphere to the house and surrounding garden

PHOTOGRAPHS BY GILLIES EXCEPT ONE ABOVE BY MATTIE EDWARDS HEWITT

Pictorial Beauty of Country Houses

The Homes Designed by Mr. Frank J. Forster Have Charm and Comfort in Equal Proportion—An Interview with John Taylor Boyd, Jr. Tenth of a Series of Articles Entitled, "The Modern Home as the American Architect Sees It"

MR. FRANK J. FORSTER is one of the younger men in country house design whose works have attracted much attention in recent years. His houses are known for their artistry, their charm and their individuality. Thinking that Mr. Forster's views on country house architecture would prove interesting, I sought him out, in his office in New York City.

"What, in your opinion, is the trend of country house design today? What do people chiefly demand in their homes?" I asked him.

Mr. Forster answered, "A really marvellous development is taking place in house architecture. I see it in many ways. Everywhere there is under way a constant process of establishing recognized customs of living and the shaping of the house—particularly its plan—to fit those customs and manners. And along with this trend there is also constant effort being made to perfect the practical details of the house and a growing interest in beauty. Some people think of the practical details only—of the mechanics of the house and of the expense. Since details of equipment are so important," continued Mr. Forster, "I shall mention them first. In a well-designed house today, everything functions so smoothly that inconvenience has been almost done away with. Naturally, this ease of operation encourages the building of country houses."

"That marks a change since the days right after the war, when people complained of the difficulty of obtaining satisfactory service, both inside the house and outside, on the grounds," I remarked.

"Yes, but those troubles are disappearing because of the mechanical improvements," replied Mr. Forster. "We are creating leisure—the economy of leisure. I have proved that, in my own case at least, in my own home. Why! Just my oil-burning furnace alone is a real satisfaction—it is a mental comfort as well as a physical one. No ashes to take out, no coal to store and to handle, and comparatively little oil to burn. It gives me a perfectly even temperature in the house; and, with a humidifier, the air can be kept moist enough for health. Isn't that a big advantage?"

"It most certainly is," said I. "And I am impressed with what you said of the value of

Above—Mr. Forster has given a more formal aspect to this adaptation of a minor chateau, the home of Mrs. John E. Sloane of West Orange. Of the three arches at the front of the house, one forms the entrance. The hexagonal tower encases an open stairway

Rustic front entrance and forecourt of the home of Charles W. Dunn at South Norwalk. The carved porch gable and oak beams which support the roof are typically Norman. The grapevine trailing over timbers and tile roof complete the charm

Above—From this spring-fed lily pool with its rural path one notes the pleasing way Mr. Swank's house fits into the landscape. The oblong house is on several hillside levels

the humidifier to health and comfort. Too-dry air in a house is a very unhealthy condition. Dry warmth is bad for the nasal passages and it stimulates bronchial troubles—at least so the physicians say and they are the ones to judge. In fact, I understand that medical research into this most important phase is now being made. I myself am even inclined to doubt whether the correct principles of heating a home have been altogether discovered yet. I think that the ultimate solution

Below—A vine-covered, enclosed porch connects service wing with main part of the Dunn house. Light and shade play over the whitewashed stone and stucco walls

may depend on heating the floors—in that way making them radiators to a certain extent. Under existing methods, the floors are apt to be too cold and the upper portions of the rooms too hot for health. The warmer temperature should be lower down—our heads should be cool and our feet should be warm! Yes, the problem of heating a house is a vital one, and yet it is only one of several such problems that possibly are far from solution yet. We still need much further perfecting before our homes realize that ideal of comfort and of easy operation that we desire. And constant efforts are being made towards improvements by experts and by manufacturers in cooperation with architects."

"The easier it is to operate a country house, the more of them will be built," I observed. "Because people have a keen desire to live in the country. Do you notice that?"

"Modern transit," replied Mr. Forster, "encourages people to live in the country, and at increasing distances from the cities. In this change, the automobile is, of course, a factor. So, also, are the radio and the telephone and even the movie. It is well known that all these inventions help to keep people in touch with the city centres. I have discussed this trend with many clients and with others who own country homes, and I hardly know a person who is not buying more land after he has built his house. That indicated that in all these cases they are satisfied with life in the country. They are there to stay.

"Sufficient land around a house makes the home a better investment. A man who spends, say $50,000 for a house built on a lot that is too small may be throwing his money away."

"And it helps the architectural effect to have sufficient land," I said.

Right—This delightful stairway with overhanging Norman roof shelters the entrance to the apartment over the garage. A wall connects this wing with the quaint dove cote tower, the lower floor of which is used as a toolhouse, a convenience in the garden court

Below—A deeply recessed Gothic head doorway and a heavy oak door with small colored glass roundels inset in lead form the entrance to the Swank home. Wrought iron lantern and hardware and gay potted plants add to the picturesque beauty

"It certainly does," was the answer. "It gives to a house the setting it should have—and space for gardens. I also note among people a renewed liking for gardens. Still another condition influencing the acquiring of country homes is that each city today seems to grow with a bigger and better business centre, creating traffic difficulties and other signs of congestion and making the city less livable.

"I suppose," said Mr. Forster, "the airplane comes into our discussion at this point. I know that Ford says that the airplane is coming along rapidly into general use, but nevertheless, I see no great results yet of the airplane on the building of country houses. However, money is being spent on airports, and doubtless, at sometime in the future, commuting into the city from 100 miles away will mean nothing. But, before that time comes, the airplane must be made safe and fool-proof for the average man.

"All these points are not only interesting—they have a practical bearing on the choice of location of a home. Some of them are new factors entering into the problem and we cannot, of course, be sure of their ultimate effect. Such is the possibility of decentralizing our cities. Among city planners and business men there is a growing opinion that business and manufacturing activity more and more will be carried on outside the city. Such a movement, they feel, will develop along these new traffic arteries we were speaking of and along the railroad lines."

"That is probably more true of manufacturing than of business," I interjected.

"Yes, business is often better conducted at a centre, in a sky-scraper district where people who deal constantly with one another are grouped closely together. So, all in all, the open country is growing more and more in demand. People are buying up farms and are creating estates. They are buying acreage whereas a few years ago they were buying lots.

"Now," continued the architect, "it is not merely that all these changes in living habits, the influence of new inventions and the growth of cities and countrysides—that all of these will have a bearing on the choice of

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COURTESY VAN DAMM STUDIO

China's Most Celebrated Actor

Mei Lan-Fang, the Incomparable Oriental Impersonator of Feminine Rôles, from Pictures Taken During His Stay in New York. In China he is called "Grand Abbot of Ching Chung Monastery and Foremost of the Pear Orchard"

Mei Lan-Fang in "The Exorcising of the Fox Spirit," one of the Chinese dances in which he excels and which created an immense response of enthusiasm in the American audiences, because of his extraordinary grace and the enchantment of his costumes

Mei Lan-Fang in the "Vengeance on the Bandit General." The detail in and variety of costumes in these Chinese plays are shown to great advantage in this picture both in the coat of the bandit and the curious skirts and sashes which the heroine wears

Mei Lan-Fang in the dance from "The Heavenly Maiden." The fine carved Chinese screens with their wrought brass fittings give only a faint idea of the splendor of the scenery used as background for this famous actor's most inimitable presentations

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Picturesque Players from Japan

By Curious Chance a Remarkable Company of Japanese Actors Came to New York at the Same Time as the Chinese Players. They were a Shade More Modern in Technique of Acting but not a Shade Less Beautiful in Costume

The ladies of the Yoshiwara, in "The Cherry Lane," the opening production of the Japanese players in New York, a scene of extraordinary realism with grace, beauty and Oriental lure in a scene of exotic color and gesture, combined with subtle gaiety

Issaku Izumi, the most famous of the Japanese actors, who appeared in leading rôles in the Japanese plays recently presented at the Booth Theatre in New York. Issaku Izumi is not only an accomplished actor but an amazing acrobat

Miss Tsukayo Misono as a Geisha in "Samurai and Geisha" presented in America for the first time by the Japanese Theatre Association. Miss Misono's costume and head-dress were sumptuous to a degree quite beyond our Western conception of Japan

Distinguished Entrance Halls

Including Examples of Fittings in the Manner of the French Gothic, Mediaeval Italian, Modern Italian, 18th Century French, Spanish and Colonial

French & Co., Decorator

PHOTO BY JOHN WALLACE GILLIES

Entrance Hall of Mr. and Mrs. A. J. Kobler, showing richly carved French Gothic doors, a Persian flower garden rug, and the rare antique chairs from an old convent at Lyons

Right—In the entrance hall of the Samuel Mundheim apartment, the Italian bench under the shrine is covered with rose and gold brocade and on the opposite side of the hall is a beautiful old Italian table with blue painted stretchers. The torchères at either side of the wrought-iron doorway are in polychrome with lion bases. The antique gate is from Venice. An old Italian street lantern lights the hall

Milton H. Blum, Decorator of the Samuel Mundheim Apartment

Below—The vestibule which leads from the entrance hall of the apartment of Mr. and Mrs. Samuel Mundheim to the elevator. The fine carved door is Florentine in polychrome and an old convent bell with chain and pull announces arrivals of guests. The Mediaeval Italian benches are covered with coral velvet, very old

Below—French entrance hall in the apartment of Mr. and Mrs. Harry S. Black. Here the walls are pale green with delightful panels set in after the manner of Pillement. The chairs are covered with rare old tapestry in delicate tones and the carved medallion over the door is painted in gilt. The doors are carved and painted and an old Persian rug covers the floor

THESE PHOTOGRAPHS ARE BY MATTIE EDWARDS HEWITT

Right—This delightful old Colonial entrance hall in the home of Mrs. Meredith Blagden at Sterlington, N. Y., is done with white walls and stairway, with, of course, antique mahogany rail. The floors are pine boards and there is a mahogany drop-leaf table against the wall. Early Colonial chairs with cane seats are painted and the old hook rugs are in neutral tones. This picture is so delightfully taken that it is worth a word of comment as one looks down the hallway, through the open door, to the blossoming orchard, and quite rightly, sprays of dogwood are placed on the mahogany table. This bit of interior decoration is really a study of what can be accomplished with very simple materials used imaginatively, for straight narrow hall is a difficult problem

McMillen Inc., Decorators

PHOTO BY DRIX DURYEA

George Washington Smith. Architect and Decorator

PHOTO BY J. WALTER COLLINGE

Left—A Spanish entrance hall looking into a beauty room in the residence of Mr. George F. Steedman at Montecito, California. The tiles in the floor of the hall as well as in the dressing room are of exceptionally fine design and coloring. An old Spanish bench is under the leaded window, which is noticeable for its tiny wooden shutters, carved with Gothic design. A 17th Century Spanish chair stands at the right and over this is a carved wooden figure, also Spanish. A mirror with an elaborately carved frame is seen through the doorway. The little beauty room is finished with tiles all about the base-board and on each side of the dressing table. Tiles are also added to ornament the walls in the entrance hall. A little Spanish wall lantern hangs near the window

Among the New Books

The Comedy Side of Life Finds Favor in Fiction This Spring

By BURTON RASCOE

"YEAR IN, YOU'RE OUT!"

WHEN a poet or a novelist breaks suddenly into the limelight with a startlingly good book and the book goes on selling week after week and month after month, there are those who simply can't stand it and just dare the author to produce another book. Among these people there are some reviewers who go right out and buy a baseball bat and hold it against the time when they can most effectively bring it into use. One or two took a swing at Samuel Hoffenstein when Sam brought out his *Year In, You're Out!* But most of the swings missed. They were looking for a book of poems just like *Poems in Praise of Practically Nothing* and not getting it, they expressed a mild disappointment.

Hoffenstein's new book is not the same book as *Poems in Praise of Practically Nothing*, because poems are the product of experience articulated through talent. The experiences of Samuel Hoffenstein when he wrote his last book are not the experiences of Samuel Hoffenstein when he wrote the poems in his first book. That is, they are not of the same time of composition—most of them are not. Some that are, are included in this new volume; but they were poems left out of the first.

For the rest *Year In, You're Out!* represents a growth and a maturing of talent. There are some of the bitter, witty poems of the earlier period, but "A Lubber Looks At the Sea", " 'Tis I, Sir, Rhyming Rapidly", and "Apologia" are in a graver vein. The rich idiom, the music, the sardonic wistfulness are in them; but the implications are deeper. Yes, Samuel Hoffenstein has grown as a poet. There is less sheer cleverness in his new book and more poetry.

For those who yearn for the witty audacity of the earlier poems there are many examples, for instance, the poem whose title is "Come Weal, Come Woe, My Status is Quo" and the series of couplets on the human race. They are poems to provoke laughter when read aloud in a drawing room. They are in his vein of sad, mad fooling. This is but one mood.

P. G. Wodehouse, whose two new books, "Mr. Mulliner Speaking," and "Very Good Jeeves," will be published by Doubleday, Doran & Co.

Jacob Wassermann, author of "The Maurizius Case," published by Horace Liveright, from an etching by Hortense Ansorge

Horace Kallen, author of "Indecency and the Seven Arts," published by Horace Liveright

Hoffenstein's nonsense is always a compound of wit and music. Edna St. Vincent Millay, Dorothy Parker and he are the only writers we have who write *vers de société* of modern urban life which seem to be true poetry; and Hoffenstein, who is reminiscent of both Heine and Calverley is a poet whose work is mostly a chuckling strange beauty making us, the most pessimistic, realize what woes the human frame can stand if there be only a little bit of fun and beauty enjoyed now and then in this world.

"VERY GOOD, JEEVES"

Something tells me that in my critical writings I have never done justice to the genius of one of the particularly bright stars in our literary firmament. I refer to P. G. Wodehouse. I have written a lot about this lad; but always in an off-hand sort of way. I have never taken him up in a serious fashion. It is awfully darned difficult to do so. Every time I start reading him I suffer from a species of hysterics, roll on the floor and emit such gurgles of laughter that my secretary gets out the aspirin tablets—or, if I am home—my wife gets a cold towel for my head. Both of them, my wife and my secretary, seem to think that, when I laugh like that, it is a dangerous sign and that something must be done about it in the way of medication immediately. While I have been reading Wodehouse, I have seen that look of anxious puzzlement on their faces which denotes the fact that they are seriously considering whether the case warrants putting in an emergency call at the psychiatric institute or is only a mild attack which will wear off of itself.

Below—Gene Fowler, who is the author of "Trumpet in the Dust," a novel published by Horace Liveright

It is really very difficult to do a serious essay on Wodehouse. I have just been reading his *Very Good, Jeeves*, and I can see all of the social criticism, the superfine satire, the benevolent philosophy, the extraordinary sense of character, and the aptitude for metaphor in the man; but when I start to point these things out in a calm and dignified manner, I start laughing at something that Jeeves or Aunt Dahlia said in the book or about some hilarious scene and I find that it makes rather a hash of my decorum.

It goes without saying that there never was a butler like one of Wodehouse's butlers; but a Wodehouse butler is the imaginative epitome of buttling. A Wodehouse butler, if I may drop into the highbrow manner for a moment, a social symbol—a symbol of the serving class, whose existence depends upon being efficient in the very things which those they serve could not be efficient in without long and severe training. The mistress of a house is very often at the mercy of her cook and feels an uncomfortable sense of inferiority toward the tyrant of the kitchen. A master and his butler must often be in a relationship where the butler is either condescending or patronizing (I have never had a butler; nor

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The climbing Farquhar rose is used here to add further beauty to a garden sundial, and make a beauty spot through the blooming season

Roses As Decoration For Home and Garden

The Popularity of Cut Roses in this Country Is Shown in the Fact that in a Single Year Nearly Two Hundred Million Were Grown

By J. HORACE McFARLAND

President American Rose Society—Editor American Rose Annual

IT is necessary to admit at once that there is no other side to the rose than the decorative side. To be sure, large quantities of roses are grown in order that their fragrance may be preserved in the famous attar of roses, but that is essentially a decorative use, even though indirect.

But ordinarily speaking, the rose is used for decoration all the time.

In the new America we have been unconsciously but vigorously building, during this first three-tenths of the twentieth century, there has grown up an unsuspectedly large use of the rose for personal decoration, through the cut-flower operations peculiar to this land in their perfection and extent. Some years ago I made a vigorous endeavor to discover for publication in the American Rose Annual how many cut roses were annually produced in the United States. The figures seemed to get around to between one hundred and two hundred millions, and this has been proved to be wholly inadequate. It is probable that every year at least a half-billion roses are cut from plants on which they have been grown, with the sole idea of their use for decoration, not only as placed in various situations and receptacles, but as enhancing the beauty of America's lovely women. The rose serves this purpose, and it further serves purposes not purely decorative, but instead spiritual, in its dominance for sentiment and for consolation.

But the thought back of this article is not to tell details of the commercial rose cut-flower industry, more than to hint at its extent and to say that in America roses seem to be grown to an extent and to a perfection not found anywhere else on earth. There has been rather a bothersome side to this aim at perfection, in that nearly all the important American hybridists have devoted themselves to the production of superior roses for cut-flower growing indoors, because of the richer reward thus available. For example, a certain very new and very striking rose, Talisman, is being now largely planted for this vast cut-flower use, and the turnover directly or indirectly reaching its sponsors will exceed $50,000. Yet the one finest hardy climbing rose which is pervading the country brought its producer, Dr. W. Van Fleet, for his years of "super-Burbank" effort and devotion, only $100! But it is in point to suggest various ways

Showing what the Climbing Orleans rose can add to beauty as a frame for a window

Climbing roses can give the final touch of grace to a rustic stone wall, making green fringe even after blooming

in which the rose can be effectively decorative. Consider, for example, how one climbing rose plant will enhance the beauty of a good doorway, or conceal the ugliness of a bad doorway. In such use, and indeed in all decorative uses, the peculiar combination of formally informal foliage with flowers that are individually lovely both in form and color, and frequently delightful in fragrance, makes the rose unique.

Varieties for doorway decoration ought always be vigorous. It will be unfortunate to attempt to use roses over doorways unless half the day's sunlight touches the situation. Then the roses so planted must be furnished with some other form of sustenance than the sterile rubble all too frequently left by the masons and carpenters and finishers about the doorway. For real prosperity as nearly as possible a square yard of good soil needs to be supplied, though half this amount will give reasonable success if the surrounding soil is in itself not inhospitable.

What I say about planting here will apply to all other rose planting which may be suggested in this paper. In addition to reasonably fertile soil, there must be provision for drainage, because roses will not endure "wet feet." If the doorway surroundings do not naturally provide this, an extra six inches or more of loose material at the bottom of the hole in which the rose is planted will answer. No rose can be expected to succeed if roof drainage is turned on to it without a complete run-off being provided.

When planting is done of this doorway rose or any other rose, a good, honest, outdoor-grown rose plant should be bought and carefully placed, and firmly placed, with its roots well spread out as they were naturally, just about as it grew in the nursery as to depth. The little, cheap, own-root greenhouse slips sold in unfair competition with the older, stronger, and vastly better outdoor-grown roses, or the spent greenhouse roses frequently so offered at low prices but of unsuitable varieties and of exhausted constitution, are not within my point of view at all.

A beautiful feature of the garden is a succession of rose arches in June. Among the roses adapted to covering arches are Dorothy Perkins, Excelsa, American Pillar and Silver Moon

A convincing picture of what the Wichuriana rose can do in adding a romantic value to a stone arch

After-care involves tying up, for doorway use, on some inconspicuous support (because the rose has no clinging mechanism of its own) as well as reasonable attention to keeping down of weeds and keeping off the insect enemies. Members of the American Rose Society who read these words will be in no doubt about the protective treatment which has been devised for them, and which, in brief, includes as prophylactic against disease the dusting of the plant, during its first year's life and growth, with the "Massey dust" of nine parts powdered sulphur and one part lead-arsenate. The nasty aphis or plant lice which sometimes come can be kept in check by the use of tobacco dust or the commercial tobacco preparation known as "Black-Leaf 40." Japanese beetles and rose chafers will have to be picked off, but they do not happen often or stay long, and are more spectacular than disastrous. The whole subject of protection against insects and diseases may be over-emphasized, because it is not a serious matter to have rose plants grow freely and bloom beautifully. The major point is to keep the rose growing well, for, like humans, roses best resist the onset of pests when they are clean and vigorous.

A lovelier climbing rose than the Dr. W. Van Fleet cannot be imagined. It is pictured here covering a garage

A word as to supports for climbing roses that are to twine over doorways and similar structures in a decorative fashion can be that these should be inconspicuous and reasonably permanent. If it is a wire support that is used, it should be well galvanized. If any form of

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The Decorative Value of Spanish Fabrics

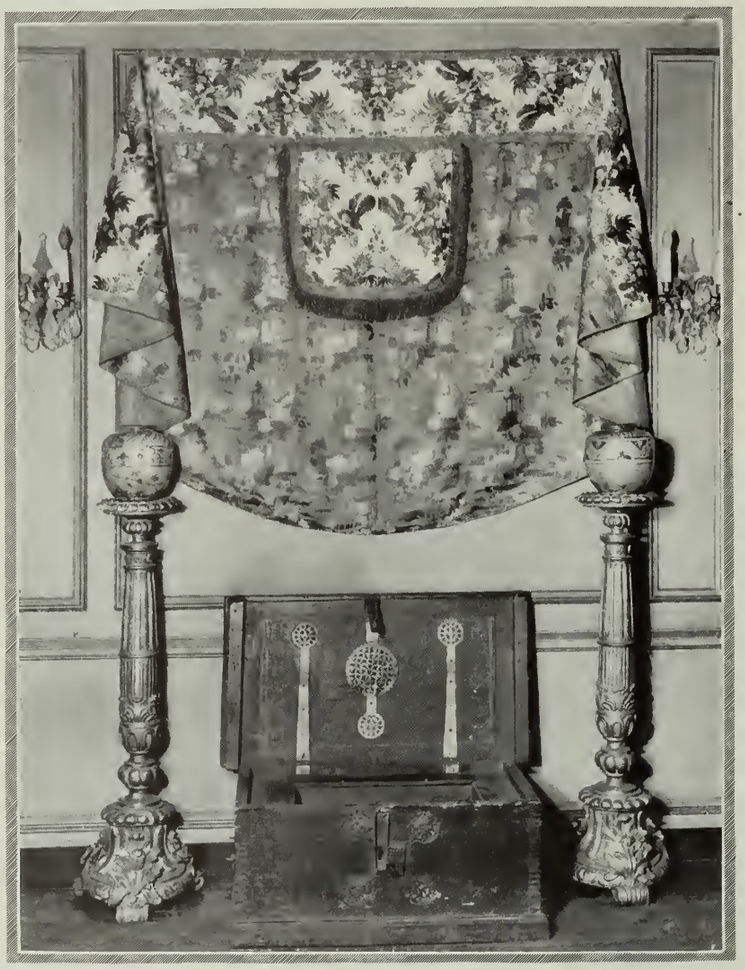
Splendid Color Effects May Be Introduced into Spanish Interiors Through the Medium of the Decorative Woven Materials

By DOUGLAS NORRIS

As more and more homes are built in the earlier European styles, no few rooms offer certain obstacles to the decorator in the matter of color. Obviously, all furniture of whatever period demands a background of lighter coloring to counteract the somberness of the woodwork; for whether of the heavier oak and earlier robust walnut or the more sophisticated mahogany of the 18th Century, each requires the use of the brighter tones forthcoming from decorative ornaments or from fabrics. In this respect, any room in the manner of early Spain often necessitates careful selection and, as often, several experiments before the scheme evinces that rhythmic balance typical of Hispanic traditions. This, however, does not apply to the somewhat bizarre effects which many erroneously associate with Spanish interiors, but rather to that use of subdued colors that bring a dignified beauty to the otherwise austere architectural details and woodwork.

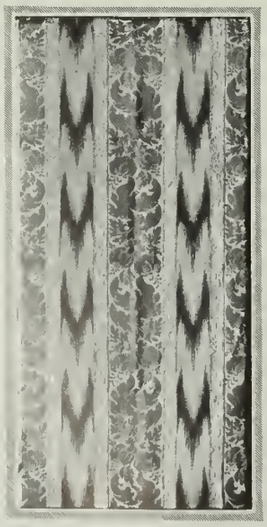
Whether an apartment in one of the large American-Spanish homes or in one where the rooms are of necessity smaller, the primary medium for the alleviation of this severity is undoubtedly the fabrics. And in those parts of America such as Florida, the South West and California, where the architects and decorators have been particularly careful to retain the original Spanish traditions, this is evident in the free use of colorful hangings and draperies.

With one of those spacious apartments with the high walls and carved wood paneled ceilings—and there are many such in different parts of this country—the architectural woodwork, as a rule, is walnut, though there are numerous instances where the entire ceiling is of carved



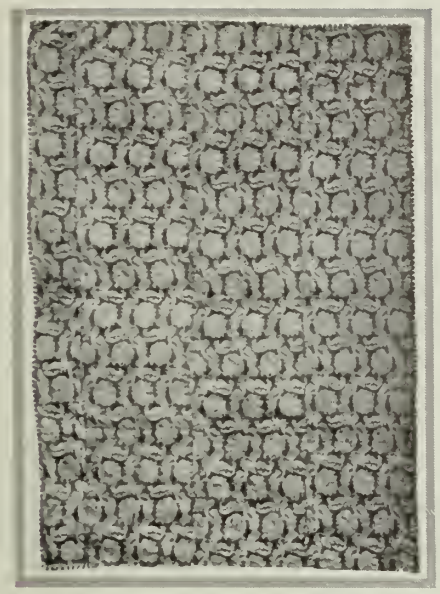
This setting shows the decorative value of an old Spanish coat placed on the wall above an early Spanish chest. The open lid reveals the rich quality of the iron work. Courtesy A. Kimbel & Son

Polychrome decoration in an ancient piece of Portugal silk, showing an amusing use of animals as a motif. From "*Tissus Espagnols et Portugais.*" By courtesy of the Metropolitan Museum of Art



Modern Spanish striped silk brocatelle. This comes in interesting combinations of dazzling almost crude colors, so often seen in Spain—green and crimson, henna and mustard. Courtesy of J. H. Thorp & Co., Inc.

Another bit of old Spanish tapestry showing the use of humorous animals as a decorative motif. This is from the 17th Century. From "*Tissus Espagnols et Portugais.*" Courtesy Metropolitan Museum of Art



Old Spanish coverlet of red and gold brocatelle, Damassé pattern. By the courtesy Montllor Bros.

pinewood. The furniture is also generally of walnut or of oak and invariably of that robust construction favored by the early Spaniards. Nor does even the most commodious chair assume any curvations which would tend to add comfort to it as a seat. As one writer recently expresses it, "From these chairs we can realize the general physical characteristics of the men of that time. . . . Nor is it difficult to assure ourselves that these men sat perfectly upright, relying more upon their own spines for support than upon the wooden back of the chair."

In view therefore of the unrelieved rectangularity of the early Spanish furniture any interior treated in the earlier Iberian style calls for careful selection of color mediums. On the one hand we have the somber tones of the woodwork while the walls assume that stark whiteness so essentially a part of the Spanish house. Indubitably, the walls are first consideration owing to their greater expanse and here the decorator is offered a wider scope for his experiments than with the rooms in any other style. But always he must rely upon fabrics for his treatment of the white walls, nor should he, if well advised, attempt to include any framed pictures as part of the wall decoration.

Where a room is sufficiently large it is possible to successfully employ large tapestries which need not necessarily be restricted to those of Spanish provenance. This because of the close association of all the European countries in the matter of woollen stuffs, the Flemish, Italian, and French weavers having carried their traditions to the Peninsular as well as to England. This use of large tapestries can be made to result in a splendid background for the furniture, the general method being to so hang them that their color is outlined by the parts of the white wall which remain uncovered.

A modern Spanish tapestry in brilliant colors and pleasing design. Courtesy F. Schumacher & Co.

This decoration for the wall is Spanish 18th Century fabric, which is hung above an Italian walnut table. This table is covered with rich crimson Spanish piece, also of the 18th Century. Courtesy Cannell & Chaffin

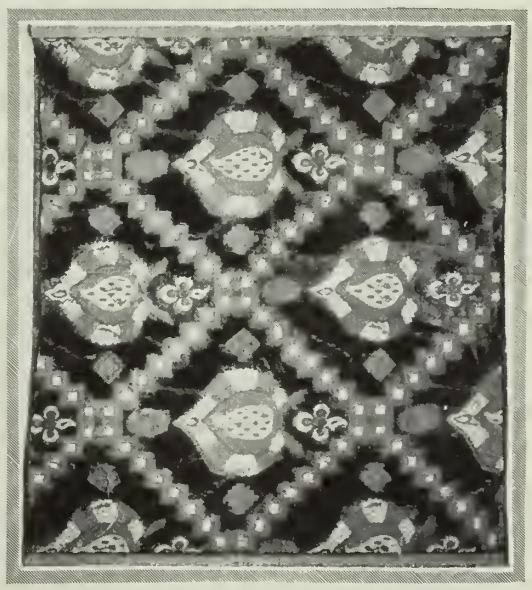
Naturally, where it is possible to obtain fabrics of Spanish origin these are to be preferred. And despite all that may be said to the contrary there are yet many fine examples, especially of the smaller sizes, which may still be procured and which are attractive for smaller rooms, or in certain places on the walls of larger rooms. The desirability of Spanish work is suggested because of its individuality and that elusive mysticism which appears in so many of the Iberian arts or perhaps we should say in the decorative motifs. And the suggestion previously made that framed pictures should not be included as part of the decorations is for the reason that these tend to detract from the value of the fabrics and cause the walls to appear "spotty".

While, so far, mention has been made only of tapestries, there are numerous other Spanish fabrics which offer themselves for modern rooms and the smaller pieces display more distinctly those characteristics which indicate the many intermingled influences introduced to Spain at different periods. Predominating among the motifs, of course, are the geometrical motifs

(*Continued on page 90*)

Portuguese palm-leaf fabric, bright colors on linen, reproduced from an old Portuguese bedspread. Courtesy Alleyne Archibald

Below—A hand-loomed Spanish 15th Century velvet, showing antique effects. It comes in red and taupe backgrounds. Courtesy of Stroheim & Romann



Spanish Architecture Adapted to a Westchester Setting

The Simplicity and Restraint of a Spanish Home Are Felt in these Rooms, Which Are Luxuriously Fitted With Antique Furniture and Rich Fabrics

New York Galleries, Decorators

THE architecture of the Mediterranean and of our own South and West appears to have set aside any geographical limitations. Spanish and Italian homes are taking possession of many fine stretches of northern landscape and are convincing us that this terrain is inherently harmonious as a background for the stucco walls, the colorful tiles, the delicate iron work, the clean cut lights and shadows of these architectural types.

The high and gently rolling grounds of the Westchester-Biltmore Club at Rye, New York, offer an ideal setting for Mr. Joseph H. Nassoit's home, a Spanish house as rich in detail as in the simplicity and perfect proportion of its contours. The walls are built of hollow tile, twelve inches in thickness, with metal lathing and plaster inside. The outer surface is covered with a rough stucco in soft blended colors. The roof is hand-made antique tile in a rich dark red. Much of the decorative quality of the exterior is due to the placing of windows and doors—the five arched windows of the living room, the simple, unadorned high arch of the main door-

Above—A curving stairway with wrought iron railing is silhouetted against rough white plaster walls in the foyer of Mr. Joseph H. Nassoit's home. The floor is tile, and the furnishing is typically Spanish

Below—The walls are of stucco in soft blended colors, with roof tiles a dark red. Windows and doors give a pleasing decorative effect, a fine detail being the large window group, on the entrance façade

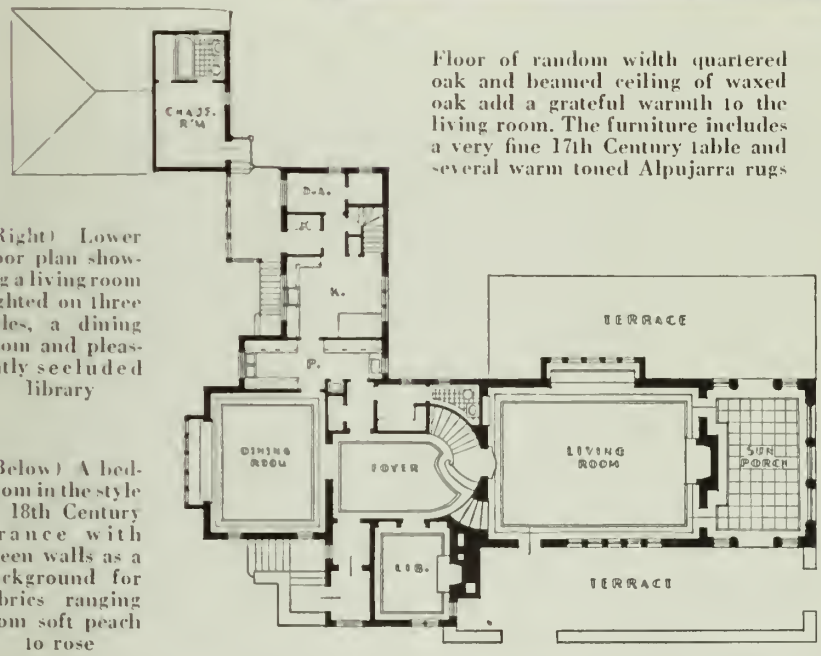
George Fulton Jr., Architect

BUR. PUBLIC LIB.

way, the columned entrance to the sun porch. A fine bit of detail is in the upper window of the entrance façade with its classic frame of carved limestone giving a suggestion of formality; with a typical Spanish touch in the semicircular balcony of hand wrought iron, the slender rail ornamented with bright flowers and trailing ivy. Carved limestone also frames the door from living room to terrace. The windows are all steel casements with small leaded panes.

The interior of the house reflects the simplicity and restraint of the exterior architecture, combined with richness in detail. The spacious entrance hall sets the keynote of the decoration throughout the house. The floor is of tile, broken to simulate age. A graceful curving stairway with curving balcony above is effectively silhouetted against rough white plaster walls. The old English linenfold cabinet and chair, which are the only furnishing, suggest the homes in Spain in which a few fine pieces often stand alone in order that none of their beauty and interest shall be lost.

Floor of random width quartered oak and beamed ceiling of waxed oak add a grateful warmth to the living room. The furniture includes a very fine 17th Century table and several warm toned Alpujarra rugs



(Right) Lower floor plan showing a living room lighted on three sides, a dining room and pleasantly secluded library

(Below) A bedroom in the style of 18th Century France with green walls as a background for fabrics ranging from soft peach to rose

Arched doorways lead from the foyer to library and living room on one side and to the dining room opposite. These principal rooms have floors of random width quartered oak, with plugs. Quartered oak flooring is used throughout the main house including service quarters, kitchen and garage. The woodwork is of quartered oak, cabinet finish, and walls and ceilings are all of rough stucco in white or pastel tints.

Mrs. Nassoit took a very active part in the furnishing and decoration of her home. She has some fine old Spanish and Italian pieces which, although luxurious are deliberately few in number and unusually impressive. In the living rooms as in the foyer the Spanish tradition of bare wall spaces has been maintained. The walls in the living room are oyster white and contrast pleasantly with the beamed ceiling of waxed oak. On the floor are several Alpujarra rugs in vivid red, blue and black. The sofa in red brocatelle carries out the color scheme. Windows are hung with écru casement cloth and overcurtains have been dispensed with, which adds something to the spirit of simplicity which pervades the room. A magnificent old 17th Century table is advantageously placed in front of the windows overlooking the rear terrace, where it constitutes a center of interest. The living room is several steps below the level of the foyer and an attractive detail of the deco-

(*Cont. on page 84*)

A Different Color for Each Course

Instead of the Matched Pattern Dinner Set, China for the Formal Dinner Service May Vary Widely in Design

By WILLIAM F. BRUNING

THERE have been stout individualists who, in building up their china services, have broken away from the tradition of punctiliously matched sets. But always they have been the rare exceptions . . . imaginative folks whose restless temperaments would chafe under any sort of restraint, and who would seek to express their individualism in every direction. Their path, insofar as china is concerned, has been one set with thorns, for since the earliest day the commercial distribution of china has been organized on the basis of matched patterns.

It is easy to understand how this came about. The first commissions for important services of china came naturally from the nobility and from royalty. And notable commissions they were, running often to hundreds of separate pieces, with plates, tureens, dishes of every conceivable size and for every conceivable use. Each piece decorated in the same manner, emblazoned with the same armorial devices. Such a service was a matter of great pride to the seventeenth century aristocrat, for china then was emphatically not the commonplace it is now. Unlike its table companions, glass and silver and linen, true china was not made in Europe until comparatively recent times. It had to be imported from China, where it was made to special order according to sketches prepared in Europe. Earthenware, to be sure, was known and made, for the art of the potter is among the very earliest of which we have any cognizance, but the secret of translucent thin porcelain was closely held by the Chinese until the discovery in Europe of the necessary clays and kaolin introduced its manufacture at Meissen.

As the art of china making developed and extended, designing became freer, the heraldic devices became naturalistic expressions, but always the idea of matched services persisted. And of course the customs of dining and table setting had a great deal to do with this. So many more articles of china appeared on the table then than we permit today—tureens, and sauce boats, bone-trays and joint dishes . . . a host of them, which in point of numbers became almost more important than the plates themselves. Some sort of unity must be established within this group: what more logical than to bind them in the kinship of a same pattern? So it became customary to use the same designs and colors for all pieces.

China: Black Knight China. Silver: large table, Cartier, Inc.; small settings, International Silver Co. Banquet cloth: Mosse, Inc.

Above—To introduce the dinner, service plates might be in maroon, color-keyed to the brick-red of the daisies and lavender irises. Renaissance motifs in raised gold

SET-UP BY ORSENIGO CO. INC.

Below—Table completely set for formal dinner. The really splendid lace banquet cloth is richly suited to the silver and china shown. The beautiful Venetian glass adds light and color

PHOTO BY DANA B. MERRILL

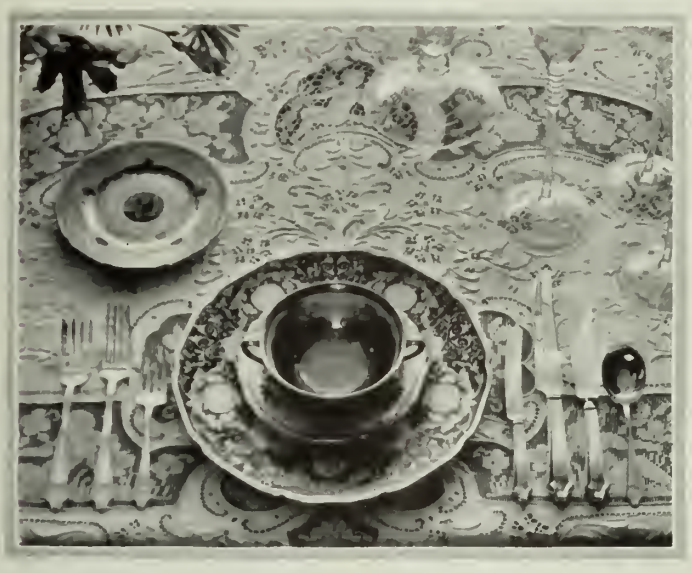
Left—The first course might be served in this deep plate; the color chosen in contrast to the maroon of the service plate, is the smoldering blue of cobalt

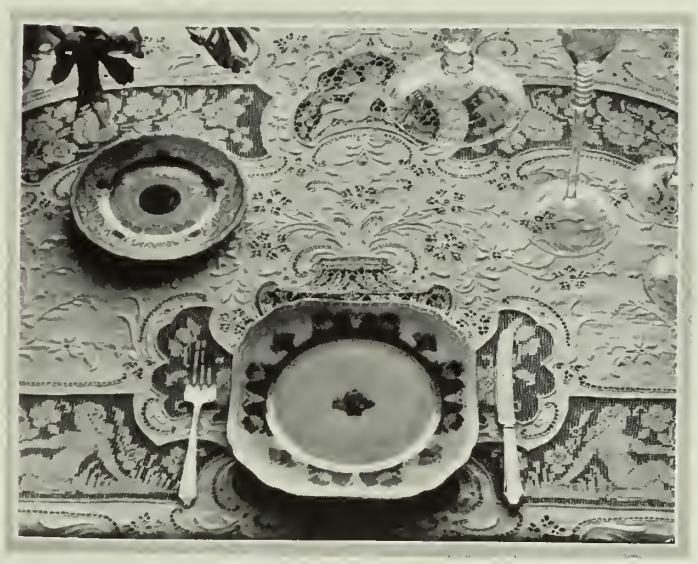
But a change was to come about in the ceremony of dining. A development toward luxury and efficiency . . . a development which reached its apex in the Russia of the Czars. The entire mode of life of these pampered aristocrats was mirrored in their state dinners. Their fabulous wealth made possible a degree of pomp and ostentation

Below—Green is used for the soup course. The low, broad cup is decorated in curving panels with classic ornament in gold outline at the broken intervals

Above—A pattern of dignity and grace for the roast course. Here encrusted gold bands mark edge and the shoulder and there is a classic border of gold tracery

the guest he was appointed to serve. On this same magnificent scale were the decorative appointments at these formal dinners. A myriad candles in multi-branched holders of silver and gold cast their glow upon china services of incredible gorgeousness. Here, then, was the peak of ceremonious formality. In this day we would not dream





which would nowadays be condemned as excessive. In alert and respectful attendance behind the chair of every guest would be a footman, aided by a host of supplementary servitors. This footman's sole concern was the guest to whom he was assigned. He must see to it that the elaborate train of courses be served smoothly and silently. He must be on the alert for the slightest signal from

Below—For the fish course each plate portrays a different American game fish, painted in naturalistic tones and each one framed in a filigree border of gold on a sea-green background

Above—Variety of shape as well as color is desirable. Salad would be lovely on such a square plate, decorated in scalloped panels of soft green with prim baskets set in the border

of attempting such extremes, but our modern formal dinner is a tempered and simplified version of that courtly spirit. As in the Russian service, no food appears in containers upon the table. The decorative note is constantly stressed, rather than the note of plenty. Where once stood a tureen, there now blooms a bowl of flowers. The place once

(*Continued on page 107*)

Right—For dessert this scheme suggests a plate with tiny nosegay cartouches resting in the rose-pink field which surrounds a still-life center

Potash Marl Inc., Decorators

Two New York Penthouses and Their Fine Gardens

With Wrought-Iron Gates and Grilles, Woven Fences, Tiled Floors and Growing Plants, these City Gardens Add Great Loveliness to Homes in the Sky

THE "gardens in the sky" today expect as much attention in the way of fine fittings and rich planting as any of the more spacious gardens of the vast country estates. As a rule, the "ground" is covered with brilliant tiles or with fascinating paths of stone, though boards are sometimes substituted and woven rush mats are interesting. And there are enclosures, walls sometimes of brick but most often of the picturesque Dubois woven wood fences. And the gateways are frequently wrought-iron, graceful in form and design as shown in two of the photographs which illustrate this article. All the finest porch furniture finds its way to the penthouse garden, rattan and reed, and the new steel tube forms. For the plants and floors Spanish and Italian jars are used and the benches are marble, terra cotta, or stucco.

Through a beautiful wrought-iron gateway a lovely view may be had of Mrs. Robert Bickley's penthouse garden. In addition to the evergreens in pottery jars, the ivy which droops at the side of the gateway, there are many shrubs and plants in bloom

The roof garden of Mrs. J. H. Quinlan, a commodious place here shows reed and rattan furniture upholstered in flowered glazed cretonne. Dubois French fence, a Japanese rush rug, and Galloway pottery

Most brilliant awnings protect one from the sun and the furniture is usually upholstered in bright glazed chintz, reds, blues, greens, and yellows. For the convenience of cigarettes, magazines, and books, there are little tables in wood or iron. Graceful practical trellises run over the brick or stucco walls in lattice forms or in the modernistic wrought-iron scroll pattern.

The delightful opportunity these city penthouses afford for outdoor living is increasing their popularity throughout the city. It means, of course, a real chance for exercise, for fresh air, for all the conveniences of New York with the comforts of a country home, and the combination is irresistible. Increasingly all these places are made extremely pictorial, with comfortable lounging chairs, brilliantly colored textures and growing shrubs and vines. It is really a never-ending delight to enter a city home, take the elevator up to an apartment, open a French door, and step out into a world of flowers and birds, (even though caged) of sweet winds, and to find there a greater freedom for the spirit. It is quite the fashion to serve luncheon and tea out of doors if one lives in a city penthouse. And there is almost the air of a garden party in the springtime. Sometimes a very definite period of furniture is used. The effect may be quite Spanish, or English, or vividly modernistic, as is especially the rage this summer.

A second view of Mrs. Quinlan's penthouse on East 72nd Street. On either side of the door are Italian wrought-iron plant brackets; the awnings are tan and green with black and warm orange stripes

In this view of Mrs. Bickley's penthouse garden interesting modern wrought-iron lattices are shown with wrought-iron magazine table and reed furniture. The floor is tiled and the walls are red brick

Early 18th Century "Turkey-work" carpet, with biscuit-coloured ground and all-over floral multi-coloured pattern. An interesting wall ensemble for a room of formal elegance set against an appropriate paneled wall with beading in egg and dart motif. Courtesy of B. E. Ranken, Esq.

Old English Floor Coverings

A History of Rugs Beginning with Reeds and Rushes and Culminating in the Famous Rugs of the Seventeenth Century: Twenty-Ninth of a Series on "Antiques As Decoration"

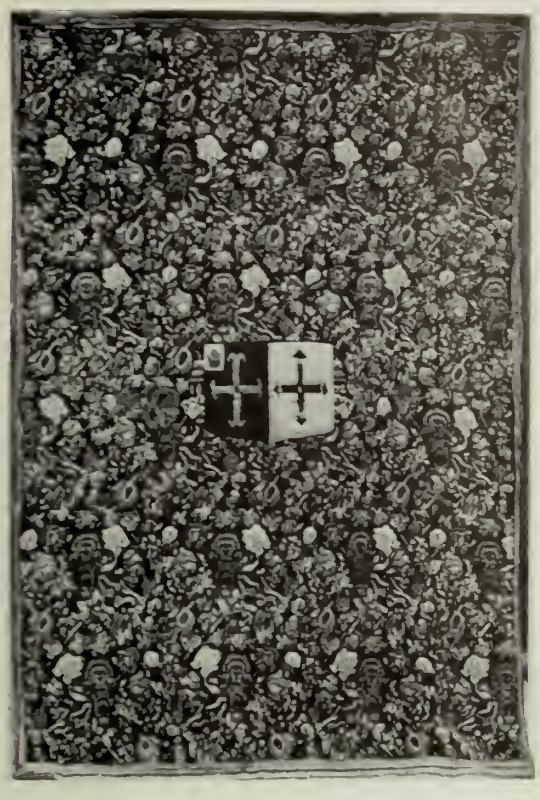
By HAROLD D. EBERLEIN

THE story of old English floor coverings is a chapter of decorative history that is unfortunately too often overlooked. In that story we shall find enough ground for more than one concrete suggestion suitable for current use—suggestion of a sort that not even the most ultra "modern" need scorn to make use of. A knowledge of old English floor coverings, indeed, is a part of our rightful decorative heritage on which we can draw time and again to good purpose.

Quite apart from reeds and rushes, at one end of the scale, and Oriental rugs at the other, sundry kinds of "fote cloths" and carpets come into the story, and these combined more of beauty and ingenious craftsmanship than we can afford to ignore. Ordinarily, it is true,

Left, below—
An 18th Century carpet, woven at Exeter, dated on edge 1737. Pattern in yellow and other colours after the Savonnerie carpets of the period

Woven Axminster carpet of thick woolen pile made early in the 19th Century. The ground is dark blue-green. Courtesy of Victoria and Albert Museum, South Kensington



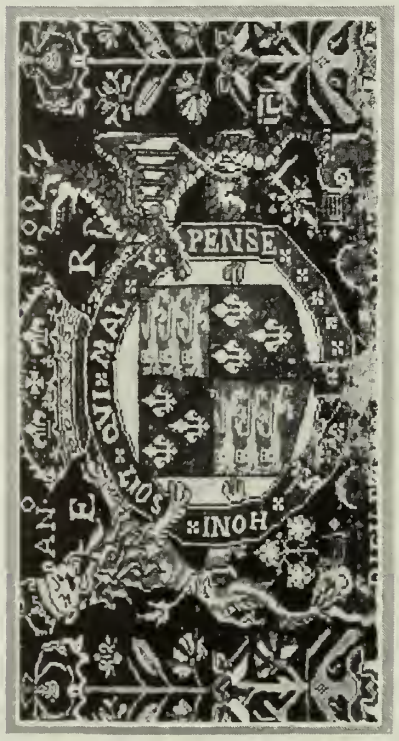
Hand-knotted woolen pile carpet, dated 1672. Molyneux arms in centre. Ground dark blue. Courtesy Victoria and Albert Museum, South Kensington

in the fifteenth and sixteenth centuries floors in England were still strewn with reeds and rushes or, sometimes in the houses of the wealthy, with fragrant flowers and herbs as well. These were renewed as often as need or wish required. Up to this time, when anything more permanent or more elegant occurred as an exception, it was a "fote cloth" or rug for the King or some exalted personage and was used only on special occasions of great ceremony. But a change was at hand.

Early in the sixteenth century, matting of plaited bulrushes began to appear on English floors, although they had been in use fully a century earlier in France where, indeed, you can still see exactly the same sort of mats being plaited to this day in the provinces. And very serviceable they are, as well as agreeable in appearance.

The fashion of using bulrush mats, however, did not become really general in England before the reign of James I, and as late as 1598 it is recorded that in Queen Elizabeth's presence-chamber, at Greenwich, the floor was strewn with hay, although the Queen herself, in all likelihood, had a carpet or "fote cloth" at her feet. But this kind of improvised floor covering did not fit in with the taste for greater luxury and elegance that marked the end of Elizabeth's reign. From the time of James I onward the bulrushes were often plaited into carpets of considerable size, and this kind of floor covering continued in favour in some of the great country houses till after the middle of the seventeenth century, or even later. As a matter of fact, great rugs or carpets of plaited bulrushes, of modern weaving, still cover the floor in the long gallery at Bramshill Park, in Hampshire, and a very satisfactory covering they make, too.

(Continued on page 92)



Portion of "Turkey-work" carpet, dated 1600, with royal arms (time of Queen Elizabeth) and the royal initials, E. R., at the sides of the crown. Courtesy of Victoria and Albert Museum

Fragment of a woolen pile "Turkey-work" carpet of early 17th Century. Ground a rich green; roses, reds, blues, yellows. Courtesy of Victoria and Albert Museum, South Kensington

Carpet of the Regency period (Early 19th Century) from the drawing-room of Beech House, Worthing. Ground a deep rose. Courtesy of Edward Knoblock, Esq.

Tip-Top and Other Convenient Small Tables

Low Tables Placed Beside Lounging Chairs Are Conducive to Comfort While the Various Other Styles Are Both Useful and Decorative

By CHARLES STUART

Tables of this type are often called "dish top," a plainer style than the piecrust. Courtesy Wm. A. French

HOMES of the 18th Century may have been and were equipped with the finest furniture of all time, but it is questionable whether the rooms offered all that comfort we demand today. Another phase in which our modern interiors, reproduced from styles of that period, differ is this. While those of the Georgian days relied more for their decorative qualities upon the woodwork itself, we now seek to bring individual centers of color through the mediums of pottery and porcelain vases, statuettes, bird and animal figures, decorative lamps, small bronzes and the many other small but aesthetic ornaments. And from the desire for comfort, incidentally combined with convenience, on the one hand and the increasing use of single ornaments to brighten a corner or other part of a room we may trace the revived popularity of the various types of small tables that originally appeared during several different earlier periods.

Shaped top card tables with hinged tops are convenient for small supper parties and decorative when placed as shown here, with a bowl of flowers to add color. Courtesy Kensington Mfg. Co.

Possibly, at first sight, we do not always associate a table with what we are wont to term "creature comforts". Yet one of the small low stool-like pieces, placed beside a well upholstered armchair, to hold our cigarette box, ash tray and glass of milk (or other refreshment) surely adds much to that sense of indolent well-being each of us enjoys. This fact the modern cabinetmaker has fully realised and in all dens and other rooms given over to lounging, a small table of one sort or another is placed beside almost every easy chair and lounge.

Naturally the type varies and is to a large extent controlled by the style in which the room is furnished. In a paneled library for example where the architectural woodwork and the furniture would be oak, the early coffin stools have been adapted as chair-side tables. These offer a wide scope in style beside being of interest as examples of the simpler woodwork of the early 17th Century. Those found in many libraries and dens today may be of the 20th Century vintage but the method of making as well as the various shapes of the turned legs and the style of carving is always a facsimile of those of the period to which the original which inspired them belonged.

Historically these attractive little pieces symbolize the coming of the improved methods of shaping wood by the turning lathe, for which reason they mark the passing of the heavier Gothic. They also recall the days when the furniture was so cumbersome that as Evelyn put it, "Nothing was movable save joint (coffin) stools." The word joint has no connection with a joint of meat, even though these stools were placed at either end of the table while long forms were on either side; the word "joint" is a form of "joined" to imply the work of a joiner or carpenter. As they are only about 20 inches high the top is specially convenient to anyone sitting in a low cushioned chair or modern low couches, for which reason they are being freely used in appropriate rooms.

Other tables of a similar height for living rooms furnished in walnut or in mahogany, are made of either of these woods. Curiously enough many of these are copied from the fireside stools of the eighteenth century, when furniture had advanced to that stage which we often exalt by applying the adjective "decorative." That the low tables following the styles of this later period are more refined is natural, because the wood-

Nests of tables such as these are particularly convenient because when not in use they occupy little space. By courtesy Robert W. Irwin

Three tier table suitable for a magazine stand or to hold dishes at a supper party. Courtesy Schmieg, Hungate and Kotzian

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Table with finely grained and cross-banded shaped top showing influence in the "periwinkle" feet. Courtesy of Palmer & Embury

working craft had made considerable strides by the time they first appeared in the early 18th Century. But while stools with heavily padded tops were produced in fairly large numbers as late as the time of Chippendale, actually the small tables are a later innovation, achieved by replacing the padded top with a plain wood surface.

The likeness is quite apparent in many of the low tables with gracefully shaped tops decorated with finely figured veneers and supported on four carved cabriole legs. Some of the tops are oval, others are square and it is only necessary to place a cushion on the top to restore almost any one of them to the original stool. It is probable that some of these tables with the more robust cabriole legs are not infrequently used as seats at family parties when the lights are extinguished and the various members are gathered around a log fire. And this old-world setting may be seen in many present-day living rooms, for a fireplace is one of the other numerous comforts we now insist upon in our homes.

Among the several types of small tables which take their place in the present revival of early designs, the tip-top is unquestionably the most popular. To a certain degree, this is accounted for by that other revival of the old custom of afternoon tea. As a matter of fact, it was the custom of gathering to drink tea and exchanging gossip over the tea-cups which inspired this convenient and attractive style of table. One writer aptly expressed this tradition by saying that we say nice things of each other at dinner while a tea party usually brought forth the reverse and he slyly suggested that the benignity was born of—alcohol. In any event the ceremony of tea drinking in Georgian days was doubtless used to bring people together for various reasons. It was even employed by Chippendale as a method of gaining publicity, because this famous cabinet-maker is known to have made a practice of providing tea to the dilettantes of the fashionable world who foregathered in his shop on St. Martins Lane.

Possibly we owe the little tripod tip-top tables to a mental flash of one of these fashionables. Who knows? We do know, however, that the finely carved examples were first produced by Chippendale who is often credited with having invented the tripod or three legged base. Nor was it long before they found their way to the homes of our Colonial grandmothers, for they, too, were as much given to tea-drinking and probably

(*Continued on page 98*)

Tray top table with simple type of cabriole legs and showing the pierced decorations typical of the Chippendale styles. By courtesy of Schmieg, Hungate and Kotzian

"Drum" top tables of the larger type. Some have revolving tops fitted with a series of drawers. Courtesy Cooper-Williams

Small "drum" table with veneered and decorated top, brass and claw feet. By courtesy of Robert W. Irwin

Radiating from the center burl section scotch veneer has been applied to this table in an effective manner. Courtesy Shaw Furniture Co.

Travel Through Our National Parks and Scenic West

The Lure of Snow-Capped Peaks—The Northwest's Scenic Wonders—Free Guides, and Lectures on Nature and Forest Behavior—Government Inns, Camps and Park Control

By HENRY WELLINGTON WACK F. R. G. S.

Author: The Wilderness Healer—A New Human Race—The Camping Ideal—A University of Leisure, etc.

THE late Leopold II, King of the Belgians, uncle of the present King, Albert, once said to us in the Palace of Laaken, the while we sat up late with one of the wisest of monarchs, that it was "difficult to make a gift to an American because Americans already had so much they did not appreciate anything". We often recall that astute kingly remark and the truth of its significance.

We are, indeed, a people of plethoric possessions, at least materially and politically, if not spiritually. Our superlative luxuries of one generation are the dire necessities of the next. We assume title in fee to every pile and privilege which we think will promote our individual welfare; but we rarely appreciate the cost in men, measures and machinery which produces the boon we so casually appropriate.

Take the instance of our great national recreation areas, forever set aside by a beneficent government for the healthful enjoyment of all the American people. How many of even the most patriotic among our reconditioned citizenry feel the slightest gratitude for this substantial provision for their physical health, mental pleasure and spiritual inspiration? Yet no government in the world bestows so much self-

Old Faithful Inn, charming Hostelry amongst Yellowstone's great Geysers. Courtesy Union Pacific

The Punch Bowl, one of Yellowstone's spectacular Boiling Pools. Courtesy Union Pacific

Tourist Party and Guide climbing Pinnacle Peak—6500 feet—Rainier National Park, Washington

Mt. Rainier, Nisqually Glacier and blue lupine flowers—Rainier National Park

help opportunity and privilege upon its subjects as does ours.

The American nation possesses twenty-one national parks, with a total area of 12,113 square miles. Following is the order of their creation: Hot Springs, Arkansas, 1832—Yellowstone, Northwestern Wyoming, 1872—Sequoia, Middle Eastern California, 1890—Yosemite, same region, 1890—General Grant, same region, 1890—Mount Rainier, West Central Washington, 1899—Crater Lake, Southwestern Oregon, 1902—Platt, Southern Oklahoma, 1902—Wind Cave, South Dakota, 1903—Sullys Hill, North Dakota, 1904—Mesa Verde, Southwestern Colorado, 1906—Glacier, Northwestern Montana, 1910—Rocky Mountain, North Middle Colorado, 1915—Hawaii, in Hawaii, 1916—Lassen Volcanic, Northern California, 1916—Mount McKinley, South Central Alaska, 1917—Grand Canyon, North Central Arizona, 1919—Acadia Lafayette, Maine Coast, 1919—Zion, Southwestern Utah, 1919—Bryce Canyon, the same region, 1928—Grand Teton, Northwestern Wyoming, 1929.

The largest of these parks is the Yellowstone, covering a reserved area of 3,426 square miles. Mt. McKinley is next with an area of 2,645 square miles; then Glacier with 1,534 square miles; Yosemite with 1,126; Grand Canyon with 1,009; Sequoia 604; Rocky Mountain 378; Mount Rainier 325, and so on down to Hot Springs with only 1½, Platt with 1⅓ and Sullys Hill, the smallest with 1⅕ square miles.

There are more geysers in Yellowstone National Park than in all the rest of the world. It is one of the world's greatest wild animal and bird sanctuaries. Its trout fishing is exceptional. Its boiling springs, mud volcanoes, petrified forests, Grand Canyon of the Yellowstone River of gorgeous coloring and tortuous forms; its numerous lakes, streams and waterfalls, make it, all in all, one of nature's most remarkable wonders. Open from June 1st to October 15th, but the tourist season when the public facilities of the park are in full operation extends from June 20 to September 19. Before and after this period, campers equipped to camp within the park are permitted to do so. There is abundant hotel and lodge accommodation in the park; many foot and auto trails, lectures by naturalist foresters; camp sites for campers, government regulation of all charges and strict supervision against fire and vandalism. It is a vast public playground forever dedicated to the American people who use it and enjoy it in a *proper* manner. It can be reached or approached by the Northern Pacific Ry.—Chic. Mil. St. P. and Pacific—the Chic. Burlington & Quincy—Chic. and N. W. Ry.—and through easy connections it can be reached from all the trunk line roads of the West, Northwest, Canada and Southwest. The Department of the Interior, Washington, D. C., supplies free booklets on all our National Parks.

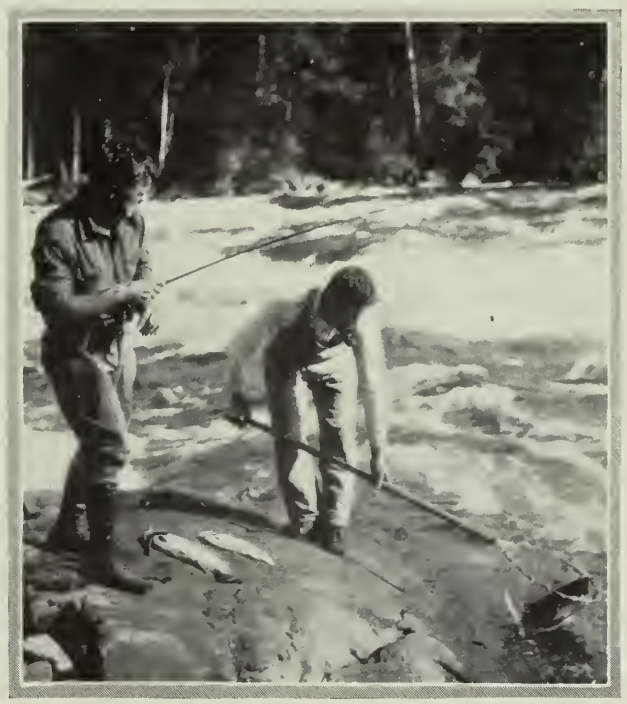
The Yosemite National Park is another American wonderland—a valley

(*Continued on page 80*)

Glacier Hotel, Glacier National Park, Montana, sumptuous mountain Retreat of Scenic Northwest. Courtesy Great Northern Ry.

Multnomah Falls, 625 feet high, on Columbia River Highway, near Portland. Courtesy Portland Chamber of Commerce

Lower Fall of the Yellowstone, with a drop of 320 feet, as seen from Red Rock. Courtesy Union Pacific



Trout Fishing on the Famous Nipigon—Sportsman's Canadian Paradise. Courtesy Canadian Pacific

The Simple English Cottage Type

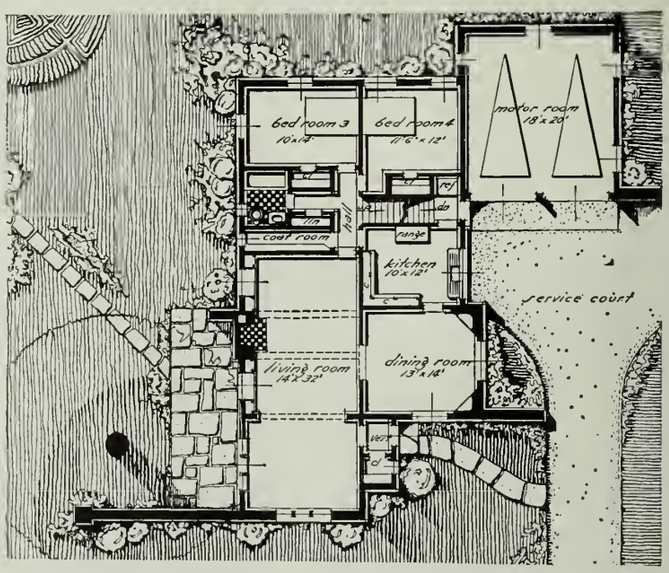
Part of the Charm of this Home at Ossining is the Very Liberal Interpretation that Has Been Given to the English Ideal

Duncanhunter, Architect

THE question of color is entering very largely into the consideration of architects and also the clients of architects. According to Mr. Duncanhunter, it is rather rash to suggest just plain white houses and even the brilliant colors in thoughtless combinations. In a recent interview with ARTS & DECORATION he expressed himself intensely as follows: "The conventional white one sees so much in the modern Colonial homes was by no means the rule in the early days, in fact the earlier type of the American Colonial gave preference to color—weathered sometimes, 'colored wash,' which was lime whitewash tinted with earth colors, and in some cases road dust and buttermilk with egg for binder gave a soft light brown of pleasing transparency that our 'painty' modern walls entirely lack. The modern house paint has a gloss that is 'tacky' in appearance. The gloss is entirely out of place on a country house, it does not fit into the picture but annoys and irritates, —indeed the effect might be quite accurately likened to a person in a tweed sports suit with a new pair of shiny patent leather shoes—too much dressed up—too much gloss. Better to keep the ensemble—have sports shoes for the sports outfit and treat the house to key into the natural beauty which surrounds it.

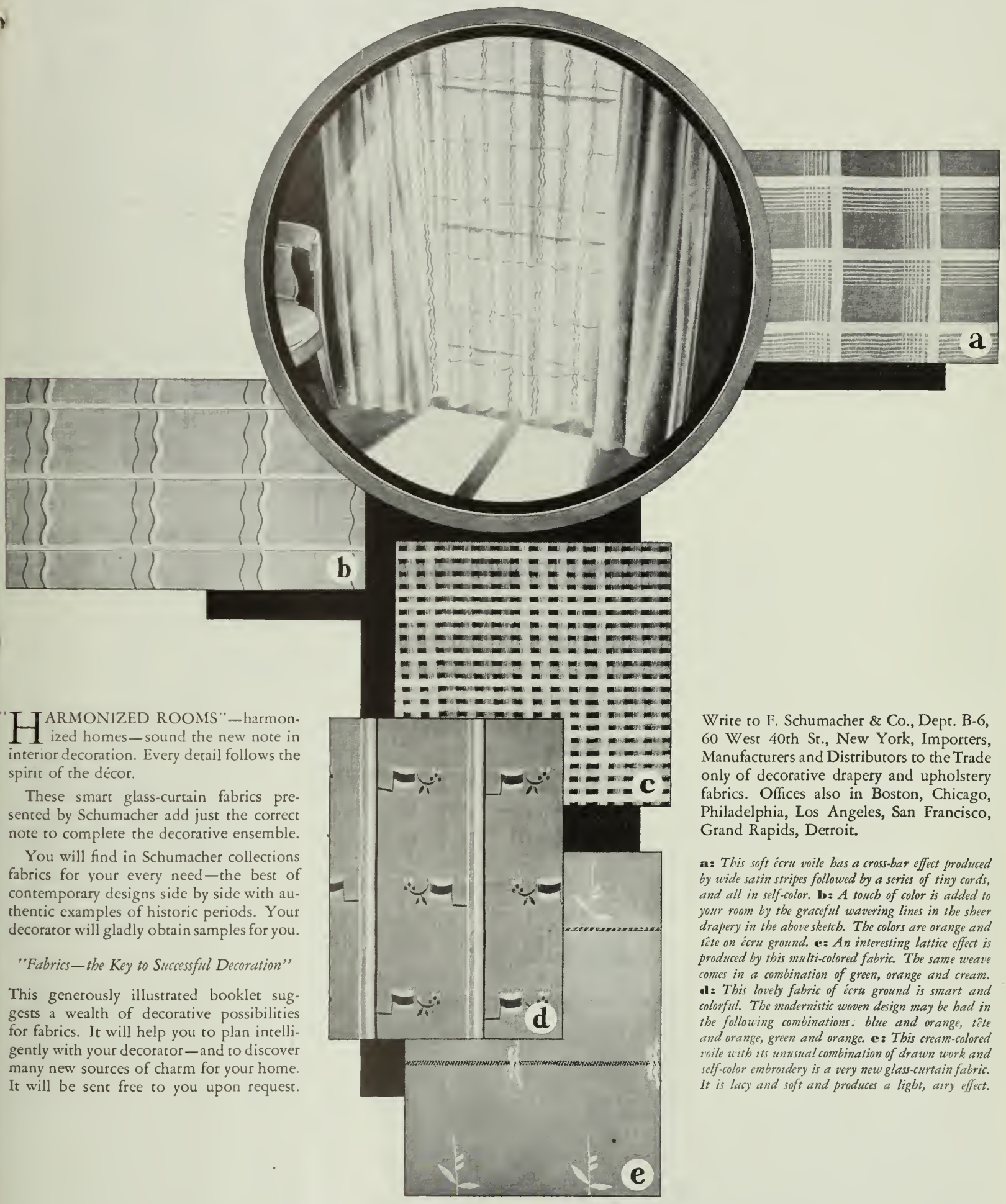
Picturesque detail of the Holbrook home, showing the interesting combination of stucco, brick and clapboard

Above is the front view with glimpse of the garage of the home of Rossiter Holbrook, Esq., at Ossining



First floor plan of the country home of Rossiter Holbrook, Esq.

"There have been some rash attempts to introduce color in the houses and the country is dotted with splashy roofs in a wild mixture of unrelated colors that give the effect of an explosion in a paint factory. These gaudy roofs will be clapped on walls of bilious green or sick yellow or perhaps a muddy brown and then fugitive trimming colors will be 'cut in' until nothing short of a 'riot' exists. Color—unless used under restraint and kept in direct control is positively dangerous. Color must 'tie in' to the scheme of things and in most



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Write to F. Schumacher & Co., Dept. B-6, 60 West 40th St., New York, Importers, Manufacturers and Distributors to the Trade only of decorative drapery and upholstery fabrics. Offices also in Boston, Chicago, Philadelphia, Los Angeles, San Francisco, Grand Rapids, Detroit.

a: *This soft écru voile has a cross-bar effect produced by wide satin stripes followed by a series of tiny cords, and all in self-color.* **b:** *A touch of color is added to your room by the graceful wavering lines in the sheer drapery in the above sketch. The colors are orange and tête on écru ground.* **c:** *An interesting lattice effect is produced by this multi-colored fabric. The same weave comes in a combination of green, orange and cream.* **d:** *This lovely fabric of écru ground is smart and colorful. The modernistic woven design may be had in the following combinations: blue and orange, tête and orange, green and orange.* **e:** *This cream-colored voile with its unusual combination of drawn work and self-color embroidery is a very new glass-curtain fabric. It is lacy and soft and produces a light, airy effect.*

SMART GLASS CURTAINS PRESENTED BY F·SCHUMACHER·&·CO

cases it should be clear and transparent. Fugitive or muddy hues do not go for the American home at least. Materials and textures are not so difficult to handle but color —it has a way of getting beyond control before one hardly starts to use it. The public squares of Moscow emphasize the danger of fugitive color while with the Moors—those masters of color technique—one is astounded at the unity and blending obtained through the use of only the strong primary colors—red, blue and yellow—but distribution is just about perfect. Blue is placed in the shade but not in the deep shadow; red, the strongest of the three, is placed in the shadows and never in the strong light, while yellow —the Moors used gold—is always placed in high places where it will mirror the sun and reflect the light. Then too—the relative—areas of each color—a matter of fine understanding and nicety of adjustment—'Color sensitiveness'.

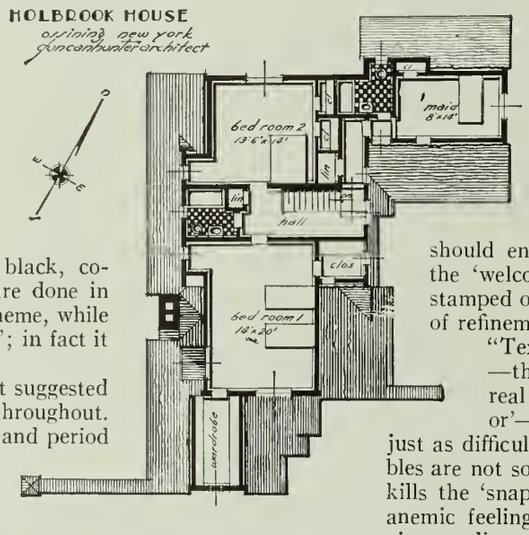
"The plot on which the Holbrook house is built crowns a knoll at the apex of a series of small hills, commands an open view for miles to west and south and includes glimpses of the Hudson interestingly framed through tree vistas. This rare outlook, and the rolling lay of the land decided the type and character of the house as well as a giant oak tree—at least two hundred years old—which now shelters not only the terrace from the living room but dominates the whole southwest aspect so that the house nestles in a quiet and inviting manner beneath scrawling boughs overhanging it.

"A rolling site simply demands sweeping, flowing lines, low hung, resting close to the ground, the outlook decided the placing of the main rooms to gain the better vistas and the sturdy old oak tree demanded simplicity and vigor—in the design of the house all of these factors were given first preference over 'types' of architecture—the 'periods' gave way to fitness to site and to conditions. A very liberal interpretation of the English Cottage style is the result. The walls are a very light gray stucco, with brick trim and the roof wood shingles laid somewhat irregular, the colors are varied, dark browns, dull reds and black, comingled, while the doors and wood trim are done in driftwood gray 'high lighted'. This color scheme, while very quiet and simple, is by no means 'dead'; in fact it is quite 'snappy' in the country setting.

"The interiors reflect the liberal treatment suggested by the outside and are extremely simple throughout. The thought was to eliminate all formality and period rendering—to achieve a carefree livable effect of country character.

"The layout of the plans shows the two guest rooms and bath on the first floor while the owner's suite occupies the second floor and the maid's room is over the motor room. The service is centralized in the court, leaving grounds free for gardens.

Living room, showing unusual arrangement of library shelves as a window frame with old fashioned closets underneath and doors with wrought-iron hinges



SECOND FLOOR PLAN

"The entrance to the Holbrook house nestles snugly in the corner, beneath a low hung roof in a way that is decidedly informal yet inviting. It does not 'shout' to the passerby in the street as is often the effect of the chaste 'central entrances' of so many of the Colonial adaptions—the feeling of a public building—the call of the crowd. The secluded entrance of the English cottage—the door that must be sought, offers charm and romance—rest and peace—intrinsic qualities for the entrance to a country home that spell 'welcome' of the proper kind to those who should enter in. But not to the casual passerby is the 'welcome' extended to the street, nor yet is it stamped on the door mat. It is a half-hidden welcome of refinement that expresses friendship.

"Textures play a major rôle in the country house —they require much consideration if one seeks real satisfaction—second, perhaps only to 'color'—they are not so dangerous to handle but just as difficult. Though inconsistencies in texture ensembles are not so glaring as in color verities, an 'off' texture kills the 'snap' and gives if not a jarring effect, a pale, anemic feeling. It is all a matter of fitness. A house of vigorous line and rugged mass claims the coarser textures, as does also any informal composition, while balanced symmetry and refined and delicate detail call for finer textures. Textures can be overdone and in fact, the craze has gone beyond the bounds of good taste. Instances are legion. We see a small cottage with cobblestone piers at the entrance porch, fake half-timber work that has been 'hacked' until it resembles a chopping block, stucco 'rough cast'—no feeling, just roughness and coarseness—used as a background for 'stock sash and doors', paper roofs on stone walls and so on, to weariness. The old houses of either Europe or America do not show such glaring inconsistencies—their textures blend, they are the outgrowth of natural conditions and the results are neither 'forced' nor 'stagey'.

"Color and texture might both be labeled 'dynamite'," Mr. Duncanhunter concluded. "However, even dynamite can be safely handled if care is used, yet if we 'throw it about' disaster impends. The same with color and texture—care and study in the handling will give not only a 'safe' result, but one with character and snap. As an instance, consider the roof of the country house—perhaps the most important single factor —if we select soft blending tones for the colors and use materials of size that are in scale and a texture that gives a 'blend' then we have good results, but 'go wild' and you will have an 'explosion', and extremely unpleasant results."

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Arm and side of a set of ten Cromwellian oak chairs covered in needlepoint in design of the period with soft yellow background.

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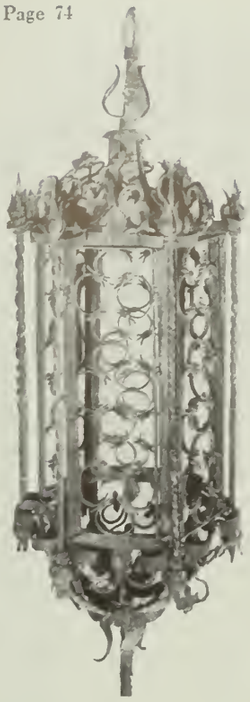


Building and Equipping Your Home

The Choice of Lighting Fixtures Must Depend Upon the Period of the Room, Although the Modern Lights Seem Effective in a Variety of Styles

By MATLACK PRICE

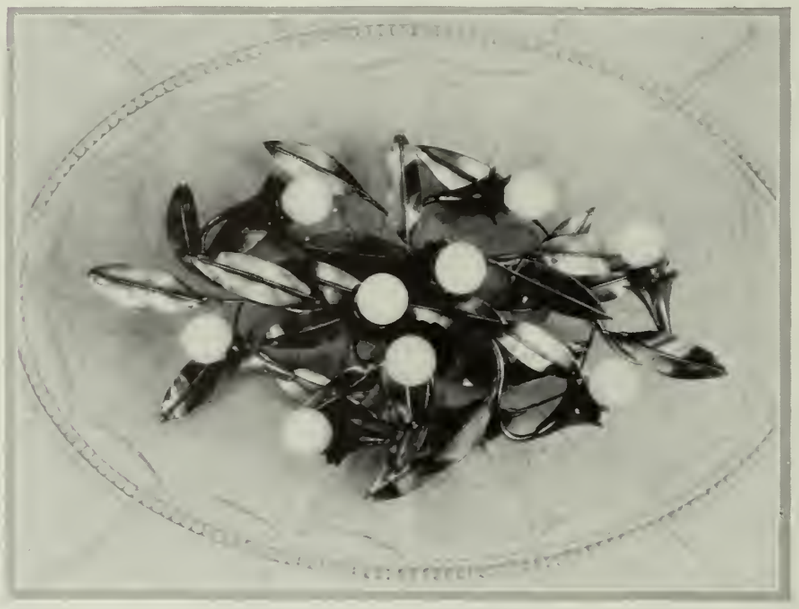
Left—A wrought-iron lantern, 16th Century Italian—a very rare model. Courtesy Howard Studios, Inc.

Right—Projecting lantern and bracket of wrought-iron, Spanish model. Courtesy Howard Studios, Inc.

FAR from constituting a problem, the choice of the most interesting, as well as the most correct lighting fixture for any scheme of decoration is nowadays an opportunity to add the finishing touch of perfection.

Your walls and floors, the kind of furniture, these have been worked out to achieve a definite impression of a decorative manner, of a style, and now it is left to find the ideal lighting fixture. And there is a wide range of choice, whether the scheme suggests the antique, the stylized reproduction or the use of thoroughly modern fixtures throughout.

The central ceiling light is not so often used today, as it once was, except in the more formal type of room. Permanent fixtures are more likely to be wall brackets or sconces which supplement the light from any number of lamps which are fed from base plugs. The definitely modern interior introduces lighting in more unconventional and unusual ways, both in fixtures and in light sources actually built into the wall.



Ceiling fixture, petal and leaf design, gold plated, from the home of Henry Farmer. Interesting for country or city home. Courtesy Lambert Guenther and Harold Gibbs

All antique lighting fixtures need, of course, to be wired for electricity, and, if this is done skilfully, with properly frosted or tinted bulbs, the effect can safely escape anachronism. There are a few old English lighting fixtures to be found, as well as old French, with even more Italian, of old wrought iron. These old Italian fixtures, mostly lanterns of the Strozzi type, are so skilfully and subtly reproduced by Italian craftsmen that there is no real reason for seeking the antique, except for those enthusiasts for whom the antique *per se* is irresistibly alluring. This new-old iron-work is thoroughly in character with the antique; fine models have been understandingly copied, not only in form, but with a remarkable sympathy with the technique of the Renaissance artificers. Nor, for all the "fine Italian hand" that goes into the making of these apparently authentically antique reproductions, need some of our own makers of reproductions feel that they are outclassed as craftsmen.

The Early American rooms which are still, and with reason, very popular, started a quest for antique American fixtures, which, of course, are very rare, and were used mostly in great mansions. Until illuminating gas took the place of candles, it was only the select few who could import chandeliers and wall sconces from England and France, and old wall sconces are more often found than central fixtures. Someone, however, is always doing an Early American room for which the very thing is a collection of old ships' lanterns, together with such simple pewter wall

(*Continued on page 102*)

Perzel's oblong chandelier. The white opaque glass has marble-like streaks tipped with gold metal. Shown at the annual Salon des Artistes Décorateurs in Paris

This unusual ultra-modern wall light, designed by Chareau, is made up of three slabs of alabaster arranged in geometric effect. They are mounted on a forged iron plate

This is a Sign of Gracious living in Many smaller Homes

The good taste of their decorative scheme and furnishings is enhanced by telephones conveniently located throughout the house

THE WOMAN who presides over a home of moderate size frequently gives her personal attention to much of its routine. And she enjoys it thoroughly, if household arrangements provide for the smooth conduct of her daily program.

Telephones in all the important parts of the house have a large share in this pleasant scheme of things. They save time and many unnecessary steps. Incoming calls can be answered from the living-room, the kitchen, or the bedroom. Friends can be called, or orders given to the stores, from telephones upstairs or down. Whether she be busy in the nursery or the pantry, or at ease in the living-room, the modern woman appreciates the comfort and satisfaction which sufficient telephones provide.

Telephone convenience, so important to those who live in smaller homes, is well within their reach. Its cost is surprisingly low. Your local Bell Telephone Company will gladly help you in planning the most satisfactory telephone arrangements for your home. Just call the Business Office.

Breakfast is a time for planning the many activities of the day . . . domestic affairs . . . social engagements. And how convenient it is to have a telephone within easy reach of the breakfast nook . . . for making necessary arrangements as they come to your mind. The intelligent housekeeper appreciates this modern touch.

A comfortable divan and a new book. And a telephone within easy reach . . . for answering calls or for making them . . . with no lost time.

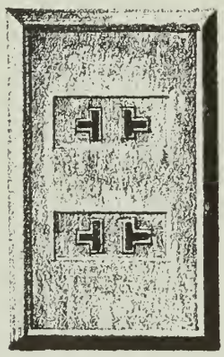
A telephone in the bedroom is almost a necessity. It saves many steps during the day . . . and adds a comfortably protective touch at all times.

What Home Owners Should Know About Electric Systems

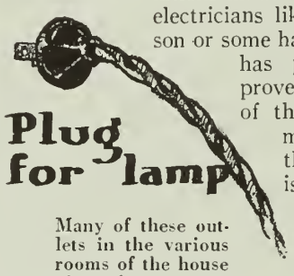
Every Year Electricity is Becoming More and More an Integral Part of our Homes, Making our Living Easier and Adding to our Pleasures

By H. VANDERVOORT WALSH
Assistant Professor of Architecture, Columbia University

WE do not stop very often to consider that powerful servant that creeps into our homes and makes them quite different from those of our fathers. So quietly does he wait for our orders that we have taken him for granted. Yet if he were not under the leash and control of mechanical devices invented by clever men, we would be so fearful of his entrance that many of us would scream with fright. Sometimes this servant does enter our homes with such a crash and roar and tears things up with such fury, that we can scarcely believe his outward form, the bolt of lightning, to be the same power that lights our house, washes our clothes, toasts our bread, runs our furnace, and brings the music and voice of the whole world within the walls of our own homes.



Duplex Outlet



Plug for lamp

Many of these outlets in the various rooms of the house give the greatest flexibility in arranging lighting plan

Every year electricity is becoming more and more an integral part of our homes, making our living easier and adding to our pleasures. And yet, as obvious as this is, the average home owner is less informed on the details of this equipment than other parts of the house. The heating plant and the plumbing are generally understood better. It is quite a bit easier to visualize the water coming into the house through pipes, than to think of the strange power of electricity coming through overhead wires or underground conduits.

For the insulated and sheathed wires, the safety switches and fuses, and the simple controls of this force, we pay only about two to three percent of the total cost of the house. Our lives are protected from any of its uncontrolled antics, like setting fire to the house while we are asleep in the night, by carefully made equipment and standard methods of installation.

Regulations issued by the Fire Underwriters, known as the National Electric Code, are in part responsible for our safety. Inspection of the work by insurance inspectors, agents of the local electric power company, and some times city inspectors, has established a check on the work of the electric contractor that in general has protected our homes from ravages of fire caused by sparks of electric energy. Every home owner should demand that the entire equipment, including service connections, wiring, fixtures, and electrical apparatus be inspected by a representative of the Bureau of Electricity of the National Board of Fire Underwriters, and that no current be turned on until a certificate from the Board has been turned over to him. In large cities the department of water supply, gas and electricity also issues a certificate of electrical inspection. The local electric power company usually sends around an inspector to check up on the wiring before the current is let into the house. Safe materials must be used by the electric contractor if he is required to conform to the National Electric Code. Of course any system of inspection can break down, if the inspectors are bought off, or are incompetent, but I do not believe that there are many verified instances where properly certified installations have been the cause of fires.

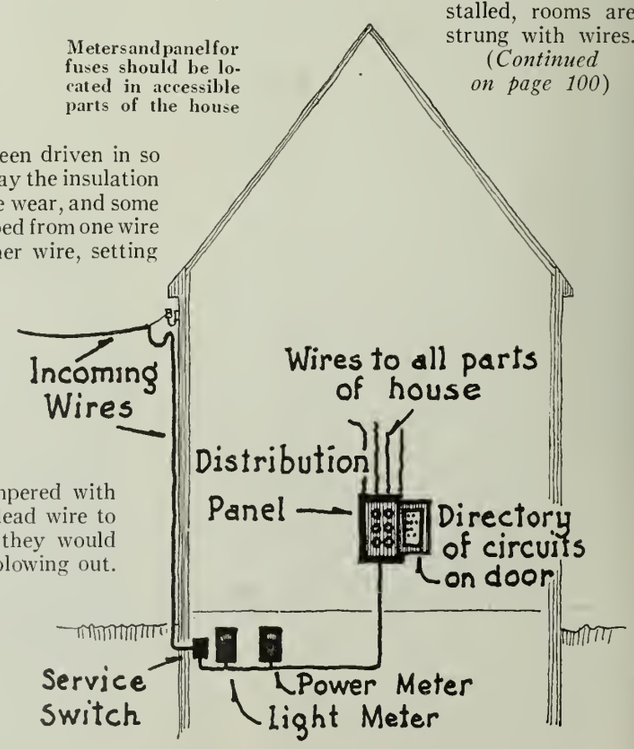
Trouble and fires usually start from installations made to existing systems by amateur electricians like the local hardware dealer's son or some handy man about the house who has purchased cheap and unapproved equipment. Of all the parts of the house, the electrical equipment should be tampered with the least by the home owner. It is disturbing to see what liberties people will take with electric wires, when they want to secure a light in some remote corner of a room, where no convenient outlet has been provided. I recall seeing, in a non-fireproof apartment, a wire carried along the baseboard of one room from a base outlet up and through the transom of a door, along a hall, through another door, and into a dining room. The wire was the common, twisted electric cord used for portable lamps, and it was held in place by tacks nailed between the wires. This had been put up by the tenant's son, and in many places the tacks had been driven in so hard that they had broken away the insulation around the wires. A little more wear, and some time a spark would have jumped from one wire to the tack and into the other wire, setting fire to the curtains hanging at the door and maybe endangering the lives of the hundreds of people in that house. Of course the fuses in the panel box are supposed to blow out when any short circuit like this develops, but I found that the boy had tampered with them and installed a heavy lead wire to take more current, so that they would not be bothered with fuses blowing out. I thought the thing was so dangerous that it would be worth while making a demonstration for the boy's father, and frighten him enough to forbid any more tampering with the electric wires. I therefore took my pocket knife and brought it down with a reasonable amount of force on the wire near one of the tacks. There was a spurt of flame, a smell of burned rubber, and a shower of sparks. I pulled away the knife and held it up, for it now had a spot as big as a half dime where the steel blade had been melted completely away. It was a convincing demonstration.

Many similar examples of tampering with the electric circuits in the house can be found in any community. They are but evidence of the general lack of sufficient outlets for the increasing use of electricity in the average family. What seemed an extravagant number of outlets a few years ago in a new house would now be quite inadequate to meet our present day home requirements. A single light in the middle of the room with possibly a switch at the door was the standard electrical installation in many American homes not so many years ago, but now the thing is different.

For this reason, all new homes should be generously wired. An outlet in the middle of the room for a light or a few around the walls for side lights may be installed, but the most important ones are the wall outlets to which anything may be attached by merely inserting a plug. The finest method of lighting a home today is to have enough wall outlets so that portable lamps of different designs may be located at any point in the room without having to use electric wires more than six feet in length. The moveable lamp, with its interesting base and artistic shade, is the only medium of home lighting that is flexible enough to allow shifting and changing until the best effects are obtained. People have discovered this to be true, and that is the reason why, when enough wall outlets are not installed, rooms are strung with wires.

(*Continued on page 100*)

Meters and panel for fuses should be located in accessible parts of the house



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Grand Rapids, Michigan

Coffee sets and syrup jug by Dowd-Rogers Co. showing adaptations of the old pyriform shape. By courtesy of George C. Gebelein

(Continued from page 43)

days of George Washington. And with the woodwork came the increasing use of pewter. In this "migration" of the old English homes to the New World is the nucleus marking the revival of the earlier styles of interiors and the establishing of those schools of modern craftsmen who are following the lines of design laid down hundreds of years ago, which are used as models yet today.

We experience no difficulty today in reproducing a dining "hall" of the days of the Stuarts nor a paneled library nor a living room that recalls the English homes. And it is the introduction of these earlier styles of architectural woodwork that has been largely instrumental in bringing the honored craft of the pewterers into prominence. Such rooms demand and insist upon traditional decorative treatment to insure the atmosphere we associate with the original settings. Assuredly, like any other interior, they call for color, but at no time must this be too conspicuous and it is here that mediums such as pewter are advantageously employed, the while conforming to the arrangement contemporary with the style of the room.

To quote a concrete instance of this. One of our friends had become enamoured of an old English timbered house while on a visit to the land where these originated. He obtained the necessary measurements of the several rooms and some photographs, later building a similar home in America. The entrance hall, lower staircase, library and a commodious living room were paneled in linen-fold. When the house was finished and the family moved in, the members of the household were delighted with all the rooms except the library and living rooms. The decorator, who we have to admit had yet to cross the Atlantic, endeavored to introduce a home-like effect into the paneled interiors by using ornaments entirely at variance to what the rooms called for. Our friend bowing to the superior knowledge of the professional decorator was nevertheless unhappy with the result which he achieved.

Yet both rooms were eventually made as delightful as he had previously visualized them by removing the very glaringly lacquered brassy brassware and garishly decorated pottery and replacing them with pewter, and modern pewter at that, for the owner had insisted that as he had reproduced the architecture from an original so would he have the house entirely finished with reproductions.

With the library, a few carefully selected pieces of pewter were all that was necessary, for the book-bindings are in themselves the source from which such a room derives its charm. But the old-time atmosphere was enhanced markedly by the use of a pewter ink-stand with the holes for holding the quills and a pewter sand-shaker and a bull's-eye lamp, such as was used in Colonial times, placed on the desk. A pewter tobacco jar and a small porringer to serve as an ash tray on one smoking stand and one or two extra porringers in different parts of the room; a fairly large charger, which was the dish used to hold the huge joints of meat or the boar's head in olden days, and a pair of tall candlesticks on the wide mantel shelf; then the room recalled that in the English home which had inspired it. In a like manner, this same old-world charm was conferred on the living room as it may be upon any other oak room. A living room however, allows a more extensive use of pewter as there is naturally a greater expanse of unoccupied wall space. Where a court cupboard is used there is apt to be an observable abruptness with the top and an appearance of vacantness, this especially where the top of the cupboard is at eye level.

The left hand jug is the original early American example made by Gleason, Denham & Potter, the other being the copy by modern pewterers. Courtesy George C. Gebelein

A lovely pewter fruit bowl, a sandwich dish the design for which was suggested by a Colonial bread tray, and an early American porringer. Courtesy Cauman

Especial interest attaches to the dinnerware as it is so typical of all the simplicity of design that distinguishes the work of the old pewterers and of the lack of ornamentation so marked with all our early American metalcraft. There are several important firms in this country, today, who have successfully sought to restore the old designs and each is watchful that no one of their craftsmen departs from the originals.

Most of the "sad ware", to use the original

(Continued on page 84)

Plain bowl and stand adapted as a mayonnaise set and a graceful water pitcher inspired by a design by Paul Revere made by the early American Pewter Co. Courtesy George C. Gebelein

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ENGLISH FURNITURE
16TH TO 18TH CENTURIES

Travel Through Our National Parks and Scenic West

(Continued from page 69)

Many Glacier Hotel on Swiftcurrent Lake, Glacier National Park. Courtesy Great Northern Ry.

of most impressive aspect—lofty cliffs and grotesque crags; views of surpassing beauty—high waterfalls which the sun dissolves into molten jewels—three groves of great Redwood trees—the Sierra Nevada Mountains—and very good fishing. The Upper Yosemite Waterfall is the highest in the world. It drops 1430 feet sheer, nearly as high as nine Niagaras piled one above the other. The Lower Yosemite Waterfall drops 320 feet. Their combined height, including intermediate cascades and rapids, is half a mile. The climate is delightful and the park may be explored throughout the year. Excellent hotel and camping accommodations and a very efficient park service.

Glacier National Park presents quite a different aspect. It is a rugged mountain region, Alpine in character, with 250 glacier-fed lakes as romantic as any in the world; sixty glaciers; sumptuous hotels, golf links, sports fields, Indian ceremonials, alluring

Living Room, in rustic Point Cottage, Jasper Park Lodge, Alberta. Courtesy Canadian National Rys.

foot and horse trails; a lively social season, inns of generous hospitality; but of moderate prices—fine trout fishing—truly one of the most sensational compositions that wild nature ever produced. The season is from June 15th to September 15th. The Great Northern Ry. (head office in St. Paul Minn.) reaches all entrances to the park. Its publications concerning the park are beautifully illustrated and replete with valuable information.

Sequoia is called the Big Tree National Park, with many Sequoia trees over 20 feet in diameter and many thousands over ten feet thick above the base. The famous General Sherman Tree, named after our redoubtable leader of the Civil War, is 37.3 feet in diameter and 273.9 feet high. Here are also mountains, steep precipices and a mile-long cave of agate-like beauty. The summer park season is from May 15 to October 1, but self-equipped campers may remain longer for its winter sports.

The Grand Canyon National Park is beyond the pale of adequate description in words, paint or man's most iridescent dreams. It is the most sublime spectacle in all the world, and there is nothing else on earth remotely like it. It appears to have been produced by nature's stupendous sneeze in the Colorado River Valley and the millions of years of erosion that followed her maniacal tortures in an American desert. Every citizen in the country should make humble obeisance to this astounding all-American spectacle; to fill his eyes and soul with its weird grandeur, and thereby qualify as a loyal, patriotic American. To roam around the Old World before seeing this dazzling wonder in the New, seems preposterous to those who have frequently rambled over both continents. The Santa Fé Ry., Union Pacific; Denver, Rio Grande and Western Ry., the Southern Pacific Ry. and the Rock Island, all provide easy access to Grand Canyon Park. Famous Fred Harvey and his chain of hotels provide all visitors with excellent accommodations.

Mt. McKinley National Park is the Alaskan site of Mount McKinley (elevation 20,300 feet) the highest mountain in North America. The park has two climates, the summer on the inland side of the Alaskan Range being warm and short and the winters cold and long, while both seasons on the Pacific side are more considerate of tourist comfort and very agreeable. During the summer months, June 15 to August 15, the sun is very bright and shines eighteen hours a day. On June 21, longest day of the year, it is visible until midnight. There is fine salmon, grayling, and Dolly Varden trout fishing in and around the park. The red foxes of the park are the largest of their species in the country. Nearly one hundred kinds of birds and thirty different wild animals have been identified within the park. Besides the accommodations mentioned elsewhere herein, there are adequate, well-equipped tent camps in the park, the base camp being at Savage River. Stage coaches and automobiles are used on the park roads and horses over the mountain trails. From Seattle the park and its railroad connections may be approached by the steamers of the Alaska Steamship, Pacific Steamship, Canadian Pacific, and Canadian National Railways Companies, sailing weekly for Alaska. The Northern Pacific Railroad and its connections reach the park direct from St. Paul and points west.

In the Cascade Mountain Range, Southern Oregon, our Government created Crater Lake National Park —the continent's strangest record of nature's caprice. Crater Lake, six miles across, and unbelievably blue, occupies an extinct volcano. Its rim is a crust of gray fantastic lava formations. It is one thousand feet deep, with a rim a thousand feet high and the water is so clear that its sheer side walls make it appear to be four thousand feet in depth. Into this vast hole ancient Mount Mazama fell in upon itself and vanished into the boiling bowels of the earth. It was the only volcano in the United States which ages ago fell in instead of having its top blown off. Hence its great interest for geologists and, for many other reasons, for tourists who gaze upon it in awe and wonder. That soulful poet, Joaquin Miller, whom we knew in our youth, called Crater Lake the "Sea of Silence," and said it made him speechless by its sapphire beauty within its twenty-four-mile wall and oddly sculptured rim. It is, indeed, an unforgettable scene in a region of much scenic grandeur, in a state famous for its natural beauty, delightful climate and hospitable people—they who made Oregon an enchanted garden as well as a thriving industrial and agricultural center. The tourist season extends from July 1 to September 20. Besides the Crater Lake Lodge in the park, comfortable roadside resorts offer their hospitality. Free camp grounds are numerous. The Crater Lake Highway parallels the Rogue River, a water in which steelhead, cutthroat and small trout and salmon are abundant and easily taken.

Crater Lake National Park is reached by the Southern Pacific Ry., which connects with motor stages.

Besides these great national parks devoted to the recreational life of the whole nation, there are hundreds of National Forest Preserves and State Parks—the latter largely used by the people of the states where they are located. The creation of parks and forest preserves has become one of the wisest manifestations of our national life. It is the recognition of the social value of organized nature; of a simple life in the open, far from the din and dust of the market place where lives are harshly ground to ignominy and premature death. In the constant exploitation of these exhilarating natural health resorts, our great railway systems are rendering an incalculable public service. To know that these parks exist for the healing and revitalisation of the humblest and the proudest of us alike, is an assurance that fortifies the individual in his daily tasks and keeps his spirit going, going on.

Mr. Stephen Mather, a former Director of the United States Park Service, once happily phrased the lure of our State and National Parks, when he said that "Beauty, spiced by wonder, is the greatest lure to travel". The Hon. Charles Stewart, Canadian Minister of the Interior, and his farsighted deputy, the Hon. W. W. Cory, of Ottawa, declared recently that Canada would vigorously continue the expansion of her

(Continued on page 105)

Prince of Wales' Pony, at his High River Ranch, Alberta; from an oil painting by the American artist, Wm. R. Leigh

LUXURIOUS TRANSPORTATION

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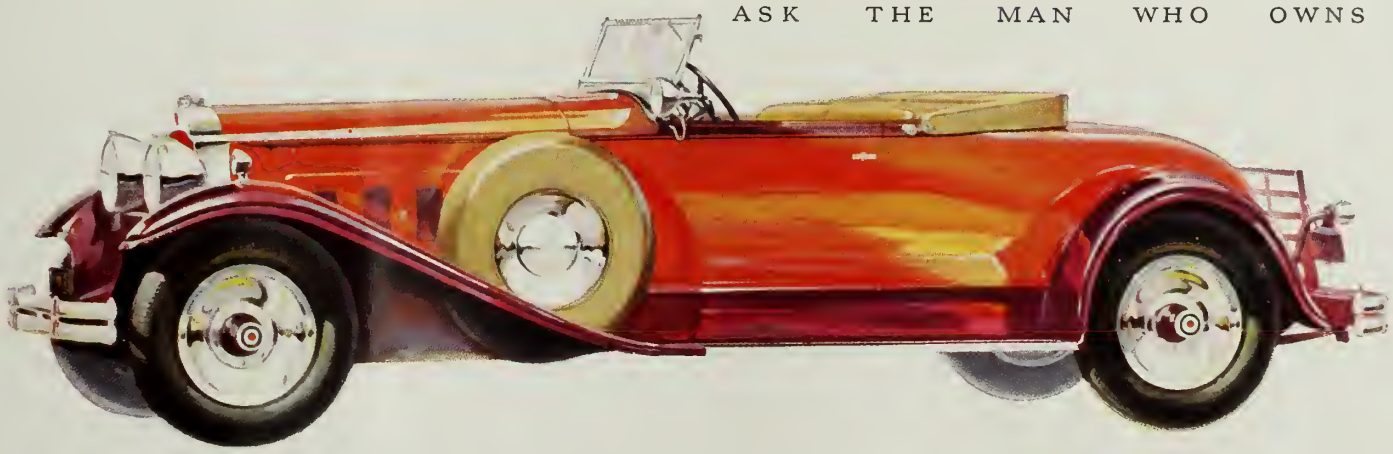

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Pictorial Beauty of Country Houses

(Continued from page 47)

location. They go further and affect the character of the house itself. For instance, I had a client in an old village which is now situated just inside the New York City limits. He would have liked to have built his house of paper, or of any such cheap, temporary construction, because he felt that, in another few years, the growth of the city in his direction would change the nature of his fine old village neighborhood and would make his house no longer of much value."

"Getting down to the matter of the design of the house, do you feel that there are distinct trends underway?" I asked next.

"There is a greater effort made toward adding certain features—little structures or out buildings like tool houses in the form of old dove cotes, gates, pergolas, and similar things—mostly for the purpose of adding interest to what would be otherwise the rather austere effect made by the usual house. It must be remembered that the usual house is square or squarish in mass. It needs something to relieve its baldness. Consequently, these little architectural features 'off the house' had the effect of carrying the house into the garden as it were, and they also make the garden more interesting. I suppose that you want to ask me the old question of the formal as compared to the informal architecture?" "Anything new in that line would be a contribution I'm sure," said I.

Half-timber and brick nogging with clapboard gable, entrance to Theodore Bodenwein home at New London

"Formal architecture is good. I believe that we are getting into a more formal architecture than in the recent past," said Mr. Forster, "but still I don't mean formal in the sense of a rectangular, symmetrical house. Rather, I mean a house designed in the form of a quadrangle, with wings jutting out from the main mass of the building, thus forming a court or three sides of a 'quad', with a low forecourt wall making a fourth side to 'close' the 'quad.' I have one such house now," said he, making a rapid pencil sketch of the plan. "The house and the wing together form an L, forming two sides of a quadrangular court, with a dove cote placed as an accent in the angle of the two low connecting wings opposite the L. My aim was to get beyond the usual bare mass if I could and to build up an interesting collection, or grouping of buildings and wings, of pleasing proportions. In such a grouping, one may get rather picturesque effects. The picturesque is usually obtained by using different materials and different levels of roof lines and planes.

"Of course, in design where the house is tied into the garden with many smaller architectural elements to give the effect, the choice of building materials is most important, as well as their proper use. Although we use many building materials today, fundamentally, the principal materials remain the same. Of course, one often sees too many materials used in a neighborhood, making the various houses clash. For instance, one sees travertine from Florida, tile from Denver, and so on. Architecture now has greater scope than ever in the past and that requires more practical knowledge and greater mastery over materials on the part of the architect. He must know his materials—both economically and artistically. He may get good results by using one material costing half as much as another one. An architect learns from constantly making comparisons.

"The architect should in a way be a dictator. He must know how to get richness out of textural interest. But if too many materials are used together in a house a hodge-podge may be the result. I have seen that tragedy often—beautiful materials, badly used—and the house a total loss!"

He added: "Too many architects treat architecture as a business. Too few of them treat it as a profession."

"That cannot be denied," I said.

"It's true! A sham! I know it's true. I have talked with the business fellows. They don't deny it."

"That is indicated in the greeting of one architect to another: 'How's business?' I suppose that's merely a trite expression, but it shows an unfortunate tendency," I remarked.

"You see that situation more than I do," replied Mr. Forster, "because you are more in contact with architects than I am. But I see it in the results! The other day I was talking with—(an architect interviewed in this series). He was telling me about the architects' offices in the old days—how they functioned and how the architects practiced. He had recently taken to going back to his office in the evening from time to time. In the old days, he said, the offices were filled with men, all studying and drawing and discussing architecture. Stanford White, Goodhue, Carrère and others—those men never stopped, night or day! Architecture wasn't a business with them. It was an art! But you don't find that now—at least so much. My friend has an office of fifteen or eighteen men, but none of them are seen there often in the evenings. Too many movies, too many night clubs, I suppose."

"However," I said, "I suppose some of that old professional enthusiasm exists in the Beaux-Arts design work—the younger men study in the ateliers—and they work hard, too, many of them. But—to open up the interesting subject of building materials—you have done fine things with masonry. What are the main points that interest you?"

"In laying up a stone wall, my idea is to get a certain rhythm and play of interest. Almost any possible stone will make a beautiful wall if it is properly laid up. We should remember that the beauty of the peasant masonry of Europe depends not so much upon materials as upon the skill with which they are used. In France we find a wide range of stones, chalk, sandstone, limestone, chert, flint and granite. All of these, of course, are available to us. The ideas governing the work of the French masons of the past are simple, and it seems strange that it should be so difficult for modern workmen to acquire these methods. They are, briefly, the avoidance, within limits, of regularity in size or shape of stones, the elimination of straight, mechanical lines, and the wide use of parging. Sometimes the stones are almost completely covered over with a thin coat of cement. Thus the glaring ugliness of straight uniform jointings is eliminated.

"Next, consider stucco, one of the most common building materials and so often sadly misused in this country. We put colors into it—every color from red to lavender. Colored stucco is very beautiful under a brilliant Italian sky and in the somewhat stark Italian landscapes but it is an abomination in such a climate as ours—in the Northeastern part of the United States, at any rate. To my knowledge, it has never been used successfully in a temperate climate. White-washing stucco brings out the pleasing irregularities of the surface and it harmonizes with the background. Too often in this country, we make the mistake of maltreating a stucco wall to the point where it loses its stone-like character; to a point, in fact, where it ceases to resemble any natural product on earth. The most satisfactory stucco walls show careful but not mechanical craftsmanship. There are slight irregularities sufficient to cause a pleasing distortion of shadows, but these diversities are not prominent, nor do they detract attention from the more important consideration of the mass of masonry as a whole.

"If we try to duplicate in modern materials the softness and variegated texture of old walls, we should use a cheap common or lamy brick. A brick wall will be more interesting if it is laid up in an irregular fashion, not too much attention given to plumb. The mortar joints should not be pointed too evenly; to complete the effect, a coat or two of whitewash should be applied. In time the whitewash will begin to scale off, resulting in a rich variegated texture, that harmonizes well with the surrounding greenery, and making a cheerful play of light and shadows.

"Brick can be worked into a great variety of designs—herringbone, checkerboard or diaper patterns, or it can be combined with stone or timber. The beauty of the motives which have been worked out for brick by the peasants of France is a tribute to their taste and artistry. All such treatments of brick add to the interest of the completed wall.

"In France wood is scarce, hence it is treated with a reverence of which we have no comprehension in this country. It is generally employed only in places where stone or brick cannot well be used, such as rafters, floor beams, doors, windows and the like. I have never seen an entire wooden building in France.

"In the use of wood, we see the contrast between the honesty of the old builders and the insincerity of so much of our modern work. In the old work, the spaces between wooden members are filled in with stucco or brick, the brick often laid up in interesting designs—herringbone and diaper patterns—checkerboard, and many variations. Here again whitewash is often used. Age has mellowed the timber and brick into harmonious tones. Rough-adzed timbers have a much more satisfactory surface than do smooth-milled timbers. Adzing, of course, is hand work, but the better effect, obtained by this labor, is well worth the extra expense. The structural members and supports of the half-timber structure should be mortised and tenoned together.

"It is important for the architect to understand that the greater part of the richness depends on surface treatment. A sketch may be developed on the drawing board embodying very pleasing lines and a considerable amount of atmosphere. This is easy enough for a man who is facile with his pencil. But the real effort comes in making the finished dwelling look like the sketch. Timber, stone and brick are not such mobile materials as are a soft pencil and good drawing paper. Supervising building construction is quite another matter. It requires a knowledge of materials and the ability of the craftsman to bring out the richest effects. It means establishing a coordination and sympathy with the builders, a personal contact with the workmen on the job. I have often remarked how a mason or carpenter will warm up to an idea when it is presented by an architect taking the trowel or adze in his hand and demonstrating exactly the effect he desires.

"The general beauty of the mass of a country house depends largely on the form and on the character of the roof materials and the manner in which they are used. In former times roof material was formed of clay and it was moulded by hand, then baked in kilns; the clay was the natural unrefined product and the heat of the kilns was not uniformly distributed, hence the finished product was one of uneven color, tone and texture, and many of the tiles were slightly warped."

"You have a deep admiration for the French peasant builders," said I.

"You are right—the old country craftsmen of France had a wonderful mastery over their materials and a real feeling in a simple way, for the beauty of rustic construction. People are too apt to think of French architecture as the grand style, the palatial, the sophisticated elegance. But that was not the whole story, by any means." Mr. Forster replied: "Architecture is a long story, in any case."

EDITOR'S NOTE: *Among the leading architects who will contribute to this series are: Geo. Washington Smith, Julius Gregory, Edmund B. Gilchrist, Gordon B. Kaufman, Dwight James Baum, Reginald Johnson, William Dominick, Lewis Bowman. Others to follow.*

PANELS

Number 2783 — 8 feet 3 inches by 6 feet 7 inches

"Scipio in Spain"

To indulge a taste for tapestries in olden times was only the privilege of kings and great nobles. The modern decorator is not hampered by any thought of a client's wealth or prestige if a panel should be considered appropriate for his home. An important part of this collection of decorative fabrics is a large group of tapestry panels which in subject and colorings reflect the feeling of the finest old pieces, yet cost, utility and size are attuned to the requirements of today. A sample of one of the new panels in this group is illustrated.

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New Pewter-Ware

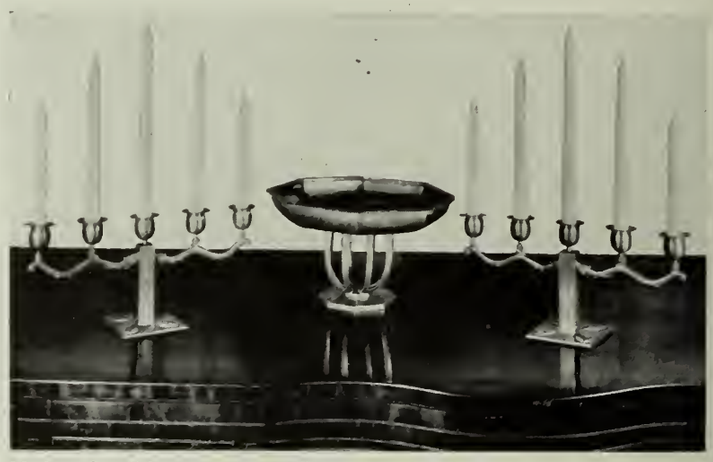
(Continued from page 78)

name for plates, dishes, chargers and the like, is quite plain, either with turned edges or with the larger oval piece reinforced underneath. Others are slightly ornamented with delicate moldings, which like the shapes are similar to the early silver. Plainness is equally the keynote of the "hollow ware" as such pieces as bowls, teapots, sugars, creamers were called.

Our recent revival of the afternoon-tea custom in America has naturally led to an increased demand for tea-sets. Large numbers of these made by the Georgian silversmiths have been and still are being brought here from England; the modern American silversmiths are continually engaged in reproducing the Georgian English and American designs and their fellow-craftsmen, the pewterers, are diligently copying those same tea-sets in the metal which, as far as general use was concerned, antedated silver.

Consequently, the beauty that is so outstanding with modern pewter is primarily due to the craftsmen selecting their prototypes from the earlier 18th Century, this explaining why the predominant shape with the tea-sets is the pyriform. At times he adapts the more pronounced curves allowed by concave and convex ribbing popular in the early part of the last century, but mainly he is guided by the simpler plain pear-shape. This also applied to the coffee-sets, the shapes of which follow those of the early Georgian period, before the Rococo ornamentation had become popular.

There is one other point we would observe; unconnected with pewter from its artistic aspect admittedly, but of moment in that it affects its artistic potentialities. That is the matter of caring for articles made of this metal. We can do no better than quote the recommendations of a prominent firm of modern pewterers who advise that pieces having the dull bluish finish should be cleaned by hot soapy water, then rinsed and dried and afterwards polished with a soft cloth. No powder nor other cleaning preparation should be used.



Modern Swedish pewter candelabra grouped with an octagonal shaped fruit bowl on stand. Courtesy B. Altman & Co.

Set of four pewter bridge table ash trays. Courtesy Poole Silver Co.

Spanish Architecture

(Continued from page 59)

ration is the small semicircular balcony with wrought iron rail which opens to the room from the main stair landing. Bookshelves built in high arches in the walls give a touch of color and warmth.

In contrast with the Spanish feeling of the decoration in the living rooms, one of the bedrooms in this home reflects the gaiety and charm of the French 18th Century. The walls are painted a soft green and glazed, to form an effective background for fabrics which range in color from soft peach to rose. A panel of antique brocade above the fireplace repeats the color scheme. The fireplace itself, a marble mantel surmounted by exquisite fabric, with harmonious metal lighting fixtures and French prints at either side, forms a particularly pleasing motif. A French chaise longue finished in antique gold is drawn up on one side, a deep armchair on the other, to complete the inviting aspect of this end of the room. Some of the furniture is painted. Other pieces are of satinwood and several pieces are in antique gold. In decoration as in architecture this home follows the traditions of Spain, but Spanish ideals have been delightfully adapted to a Westchester setting. There is, for instance, a grateful warmth in the floors of quartered oak, the beamed oak ceiling in the living room, the colorings of rugs and fabrics. This is a quality which can take much from the drabness of a northern winter. In practical details as well as in decorative effects the climate has been considered, and cold days are provided for with the "return vapor" system of heating, which gives a warm even temperature throughout the house in any kind of weather. The first floor has no exposed radiators but is fitted with a device to give indirect heat together with fresh circulating air to the various rooms. Other details of practical construction include brass plumbing and fixtures with chromium fittings, except in the principal bathroom which has fittings of brass. Electric lighting fixtures were made in conformity with those in a typical Spanish dwelling.

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Among the New Books

(Continued from page 53)

indeed—so I hear—has Wodehouse ever had one, but one can get a sense of these things merely by having one's berth made up by a Pullman porter). Wodehouse has dramatized the ancient adage that no man is hero to his valet.

Some there are who will say that Wodehouse had dramatized the adage too often. But I am not one of those. If he could turn out a new book for me on the subject every two weeks, it wouldn't be too often for me, because his faculty for invention appears to be infinite. In *Very Good, Jeeves,* the hero-narrator, Bertie, has fallen in love with Gwladys Pendlebury. His Aunt Dahlia, a priceless old girl, is also, like Jeeves, a benevolent critic of Bertie's imbecilities. "You sit there and tell me," she asks, "that you haven't enough sense to steer clear of a girl who calls herself Gwladys?" True enough, Gwladys is just the sort of girl Aunt Dahlia suspects her to be. While she has ensnared Bertie's heart, she gets into an automobile accident with an engaging bounder named Lucius Pim and because Pim sustains a fractured leg, Gwladys sends him to Bertie's flat for surgical care and recuperation. Pim, you must know, is Bertie's rival for the dear girl's affection.

Jeeves is secretly determined that his master shall not marry Gwladys. And out of this situation Wodehouse spins hilarity of a highly civilized sort. It is that somewhat crazy sort of fun that somehow seems infinitely more real than many a very serious photographic study of human beings.

"MY AUNT ANGIE"

The adjective "Rabelaisian" is mostly misused by reviewers. They have even applied it to James Branch Cabell, whose writings are always carefully prepared, finely wrought in cadence and in detail. Rabelais as a writer is robust, chaotic, and careless. I have been trying to think of another writer besides Roy L. McCardell in our time who is truly Rabelaisian and I can think of none. His new novel, *My Aunt Angie,* is Rabelaisian in the true sense. It is earthy, robust, chaotic, rather bawdy, masculine and tremendously entertaining. It is the saga of a determined woman's rise through the vicissitudes of modern life to eminence in Hollywood. It is the story of the trials and triumphs of the poor in a mad world, told with that brusque bravado one can hear only when men release themselves from the middle-class conventions of politeness and restraint. It is not a book I should recommend to a woman of delicate sensibilities. But it is a book just coo-koo enough and just true enough actually to bring chortles of laughter to advertising men, salesmen, publicity experts, scenario writers, newspaper men, merchants and manufacturers, stock brokers and others who are caught in the maze of our industrial civilization and are daily doing work they would gladly give up doing if they could and go fishing.

"THE GOOD SOLDIER: SCHWEIK"

There can be no true comedy according to Meredith without seriousness—a tragic sense of things—as a base. And if I seem to be going in for comic books in this article, it is because all of the best books I have recently read have been of a tragi-comic nature. By long odds the most tragic of these comic books is *The Good Soldier: Schweik* by Jaroslav Hasek, translated from the Czech by Paul Selver. This is a history of the world war from the assassination of the Archduke Ferdinand until the close of Russia's participation, told from the point of view of a Central European. Schweik, the good soldier, has been declared "an obvious imbecile in accordance with all the natural laws discovered by mental specialists" and, of course, is the only sane person in the whole book. The book is a comedy of the pitiless cruelty of man to man. Poor Schweik whose philosophy is live and let live, relates to a companion in a taproom an item of gossip about a pig gelder who had brained his wife with an axe and just before they hanged him he made "some nasty remarks about the Emperor." His companion, a secret service man, presses him for details about "what sort of nasty remarks about the Emperor do people make when they're drunk." Schweik answers "All sorts. Just you have too much to drink and get them to play the Austrian hymn and you'll see what you'll start saying. You'll think of such a lot of things about the Emperor that if only half of them were true, it'd be enough to disgrace him for the rest of his life. Not that the old gentleman deserves it. Why look at it this way. He lost his son Rudolf at a tender age when he was in the prime of life. His wife was stabbed with a file; then Johann Orth got lost and his brother, the Emperor of Mexico, was shot in a fortress up against a wall. Now, in his old age they have shot his uncle. Things like that get on a man's nerves."

For this utterance, Schweik is arrested by his companion and told that he had committed several penal offenses, among them being high treason. At police headquarters Schweik and five other men, who had been arrested for high treason because of some harmless utterance, are snubbed by a sixth prisoner who was being held "only for attempted robbery with violence." And so this bitter and satiric book runs throughout, exposing the idiocies of bureaucracy, of police investigations, of intelligence tests, of army regulations, of censorship, of military procedure, of newspaper propaganda during a war, of all the phases of war itself. The book is illustrated with amusing drawings by Joseph Lada. You will embrace Schweik with affection. He is one of the great fictional characters created by the war. And *The Good Soldier: Schweik* is not merely a new and original sort of war book. It is a literary masterpiece.

"GRIM YOUTH"

John Held, Jr., must work with both hands and both feet twenty-four hours a day. He illustrates and draws covers for about half of the magazines, does a comic strip, makes woodcuts, does tricks with cards and plays on the Spanish guitar. Now he has revealed a new and surprising talent for writing. I recommend to you his book of stories, illustrated by himself, called *Grim Youth.* This is a book of tales about the flappers and flapdoodlers of the present day who are infinitely more hard-boiled than the flappers and "philosophers" of F. Scott Fitzgerald's youth—and how short a time ago that seems to us now! Held has some of the awareness

(Continued on page 102)

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PARIS

FLORENCE

Roses for Home & Garden

(Continued from page 55)

wood support is availed of, it might be of one of the woods less vulnerable to decay, like cypress or cedar. The supporting structure, as I have said, should be simple and inconspicuous, and it is a fact that after a while the rose will support itself, for the most part.

Then about the house roses are superb on columns or trellises. Also they serve particularly to decorate walls, steps, and the like. There are rose varieties which will creep rather closely, as well as others with bold stems standing clear in the garden, if necessary, to display their flowers to the finest advantage.

Returning for the moment to the doorway use, let me suggest that south of the Mason and Dixon line there is a lovely new yellow rose which will almost take the place of the somewhat difficult Maréchal Niel, the habitat of which is rather circumscribed. It is Emily Gray, and this has in Washington, for example, sent 20-foot shoots across a doorway in one season, clothed with exquisite yellow blooms of delicious fragrance.

Then I have seen Dr. W. Van Fleet, the best of all hardy climbing roses, also do 20 feet in a year above the doorway of the home of its originator, between Washington and Baltimore. It requires, either over a doorway or when used on a garage, special treatment to the extent that it must not be rigorously pruned every year, for its best flowers are produced on the shoots that arise from old wood. Many roses of this type profit by annual pruning, and may be constantly renewed. Dorothy Perkins, for example, or Lady Gay (just the same) can be kept young continually by cutting out each year all the old canes immediately after flowering.

I have mentioned the use of Dr. W. Van Fleet to cover a garage, to its immense advantage. The picture which shows this use will make a hundred suggestions of the decorative value of the rose for similar locations.

Akin to doorway use is that for entrances to premises of considerable size. I shall never forget the effectiveness of the Dawson rose, with its wild profusion of vigorous shoots covered early in June with a multitude of light pink blooms. The same thought takes the rose to the wall, and makes a stone wall anywhere a thing of beauty, whether it be piled up of rough stone or built of formal masonry. I remember the superb effect obtained years ago in the great Larz Andersen garden at Brookline, Mass., in permitting Crimson Rambler roses to droop over beautiful Italian marble walls. As I think no other flower does so well, the rose accentuates the beauty of the masonry.

Coming away from walls and doorways and approaches, but calling attention in passing to the fact that those who live in the South can drape a wall splendidly with the easily grown Cherokee, let us take account of what are definite formal structures designed for carrying the rose. A sundial, for example, can be lifted into wonderful effect by a suitable rose planted about it, and kept under such subjection as not to interfere with the time-telling use of the device.

Then there is the pillar use of the rose, about which I am a poor witness, perhaps, because I so greatly admire it, and am consequently probably prejudiced about it. The hardy climbing roses fall into this use so easily and inexpensively that I pity the garden which does not have a half-dozen or more pillars. They can, of course, be architecturally provided, but for the gardener who has to use brains and muscle rather than plenty of cash, desirable results can be attained by making the pillars of discarded iron pipe, not less than an inch and a quarter in diameter, cut off and capped smoothly at the top, and supported, wherever they are to be, in a concrete base easily formed by pouring the mixture into a 4- or 5-inch-square, rough wooden, open-ended box two feet or more in depth, according to the height of the pillar. Such a pillar lasts long and is admirable because it disappears in the decorative beauty of the rose tied to it. These pillars may be 5, 6, and even up to 10 feet. They are best planted when the rose is planted, with the preparation before mentioned, the shoots being selected as they grow, and loosely tied to the pillar to keep them in shape. The plant decorating such a pillar can be cut off at its top, and each year from the profusion of shoots likely to arise the four or five necessary can be selected, the others being cut away with the old wood.

It is but a step from the pillar to the arch, but it is a very beautiful step. Developed in this economical way, the arch, formed by a simple piece of strap-iron anchored in the ends of two pillars carefully spaced, becomes a most beautiful object when in bloom, and remains decorative even in winter, for there is a definite grace about the shoots of the rose if they are thoughtfully trained.

Other supports than pipe may easily be used for these pillars, and there may be an elaborate structure built, as of a pergola, which covered with roses can be a great garden adjunct.

Very much more formal effects can be worked out with roses, because roses lend themselves either to formality or informality. There is in Hartford a garden in which the classes of roses are selected to work out what might be called spokes of a wheel radiating from the garden center, the rim being of arches squared at the top rather than made circular. Approaching each arch dwarf roses are used, particularly of the lovely Polyantha types, which stay about 18 inches high, and are available from white to deep crimson through all shades of scarlet and blush, with some approach to yellow.

The universality of the rose appears in the way in which it fits the pine or the palm. On a California ranch, a combination of the great droopy Banksia and a brilliant bougainvillea next to a flourishing Cycas palm was something never to forget.

I have mentioned uses, just a few of them, tending toward success in decoration with the rose. Several hints have been given of varieties. The method of planting, at least for hardy climbing roses, has been suggested. Let me now look quite briefly at what I might call the supporting decorative quality of the rose, either in a rose-garden or in a garden in which the rose takes its proper place in the shrubbery or in incidental beds.

There is not space to dwell upon

(Continued on page 107)

YOU can easily imagine the inconvenience and expense of pipe in your home that leaks! Concealed in walls, buried under floors, this pipe is hidden danger if it is of inferior quality. Property loss and family discomfort are often the toll of its presence. That is why your architect specifies Byers Genuine Wrought-Iron Pipe and your plumbing and heating contractor welcomes it. . . . It is the ultimate in protection. It is a standard specification in the construction of better homes everywhere, an investment in security and service when it replaces pipe that has failed to measure up to the trying tests imposed upon it. . . . General experience has established the fact that, in most cases,

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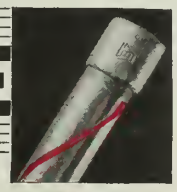

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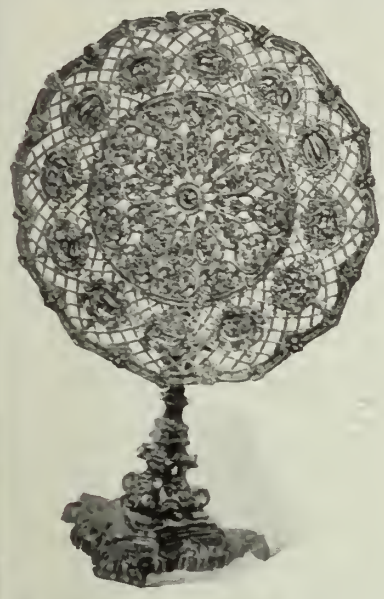
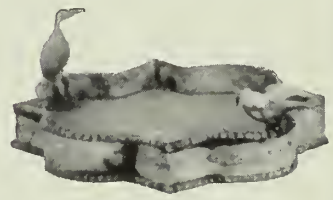


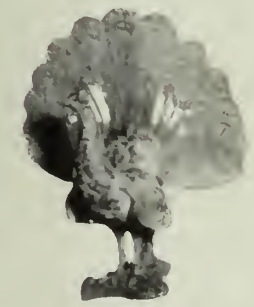
Tip Top Iron Garden Table. Periscopic decoration. Width of table top 30 inches. Height 28 inches.

English Regency Chairs. Classic motif, width 21 inches, height 31 inches.

Bird Bath, with figure resting on edge. Approximately 16 inches high.



Bird Baths in various types and sizes. With figures and birds.



Figure, Peacock, Tail fully spread. Height 23 inches.

Classic Lead Urn. Embossed Greek figures and acanthus decorations. 24 inches high.

Lead Garden Ornament—Sundial and Cupidons. Height 29 inches, width 10 inches.

Collection of Interesting Tables, Chairs and Benches. Settee illustrated above, 42 inches wide, 31 inches high.

Lead Figure of Cupidon supporting Bird Bath. Height 24 inches.

Your entrance hall is the "key" room in your home. To be correct it must extend a friendly welcome and at the same time suggest the cheerful livableness of your other rooms. For here the entering guests receive their first and most lasting impressions. The entrance hall above was planned by The Rorimer-Brooks Studios. Its smallest detail reflects the charm and beauty of the equally delightful rooms beyond.

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Decorative Value of Spanish Fabrics

(Continued from page 57)

reminiscent of the Moorish conquerors, but with these, too, it is possible to trace much that is purely Egyptian and some that is Persian. These ancient influences naturally remained in evidence with the less advanced weavings of the rural sections for here the people resisted and for long were unaffected by the changes.

With some of the simpler patterns produced in the outlying districts there is a delightful naïveté which, when studied, reveals no little of the primitive patterns; many of them are reproduced today but the modern pieces rely entirely upon the originals which must, perforce, be faithfully copied free from any modern adaptations. This could not be otherwise for it is not possible for the present weavers or designers to imagine patterns similiar to those evolved by the untutored craftsmen of earlier times.

That splendour which marked the Spanish Empire at the zenith of its power is perpetuated in the magnificent velvets, silks and other finely decorated fabrics preserved to the present time. In addition there are almost innumerable ecclesiastical vestments such as chasubles, dalmatics, copes and altar cloths embellished with some of the most perfect embroidery. Less grandiose they may be, yet especially appropriate for smaller rooms, the rich warm colors of the silk and velvet grounds and the decorative work forming a happy touch of color to the white walls of a Spanish interior. In recent years many excellent examples of the fabrics which were formerly in ancient Spanish churches have found their way to America and we have come to realize their color value in modern homes.

Nor need the same beautiful pieces of handicraft necessarily be restricted to rooms decorated in the Spanish style; they are equally suitable to other styles where the walls are of unadorned plaster. In various homes today it is not unusual to see a chasuble or a dalmatic or a cope used as a wall hanging in a hall or on the end wall of a long room to which either one brings a remarkably attractive decoration. And it is worth while describing the three vestments because each had its own particular features and consequently offers an individual ornamental quality appropriate to some particular place.

The chasuble is a loose coat worn by the priest at the celebration of the Eucharist and being the outer garment is naturally more elaborate. Both the back and front are embroidered with a more or less intricate pattern in silk and often with orphreys which are of gold. Copes and dalmatics are equally decorative and more suitable as wall decoration, the embroidered pattern not being so profuse for which reason more of the ground color is apparent; further, their shapes, especially that of the cope which is semi-circular, lend themselves to being placed flat against the wall.

The many ornamental motifs found with earlier fabrics of Spain represent the inspiration drawn from the antiquity of the East and go to show how much the Occident owes to the Oriental races. To follow the path by which these eventually came to Europe, we must recall that large quantities of fabrics were made in Asia Minor long before Europe had passed from the semi-barbaric stages of mediaeval times. And it is quite evident from the various examples which are preserved in our museums today, that the weaving industry made considerable development after the Near Eastern countries were conquered by the Arabs. Thus when this warlike race of people came to govern Spain, they introduced the art of weaving and with it the ornamental motifs familiar to them.

Consequently we are able to trace the ancient Persian designs in the tree of life, the Persian emblem of immortality, and in the animals and birds placed on either side of the tree; or in the center vase of flowers which sometimes replaces the tree, a motif later used by the Greeks and Christians several hundred years before the time of Mahomet. Evidences of the Mahomedan traditions that long remained with the Spanish fabrics are the gazelles, peacocks, hunting scenes and various wild animals. In connection with the animals depicted, it is interesting to note that they are invariably shown with the head joined to the body by a collar; this to carry out the traditions forbidding the use of living creatures in Mahomedan art, the artists overcoming this by severing the head and joining it to the body by a collar.

In later years after the Moors were driven from the Peninsular and Spain entered upon that period of magnificence consequent upon the wealth accruing from her American colonies, the fabrics begin to lose much of the Orientalism and to display the influences derived from other European countries. At first there is the inspiration brought from Italy, where the native weavers were far in advance of other countries. One effect of the Italian influence is found in the use of family coats-of-arms as the principal part of the decorative pattern on fabrics.

Numerous other details obviously of Italian origin begin to replace the geometric forms introduced by the Moors, but there is a patent lack of the same delicate proportions when the Spanish weavers adapted the Italian designs to their patterns. Slender motifs were combined with the more inherently Spanish robust details, this resulting in a lack of balance and revealing a marked weakness in the technique and an inexperienced workmanship. None the less this same robustness seems to belong to the architectural interiors of Spain which, after all, at no time display that fastidiousness found in France, for example. In fact until the 18th Century, it may be said that the houses of the Peninsular reflected the rigid and austere discipline with which the *hidalgos* governed their homes.

Possibly one of the most interesting survivals of the Arab influence remains in the coverlets often spoken of as Alpujarras and today used as rugs. These were formerly woven by the peasants and intended for a warm bed covering in the cold winter nights and as a decorative top for the canvas hoods of the carts in summer. This custom remains to the present time and in many Spanish towns the market places are made colorful by the coverlets on the tops of the often rather shaky carts.

These examples of home weaving are essentially rural and are more or

(Continued on page 104)

Pair of porcelain urns 9" high—glazed in a marvelous red crackle, unique with Cowan.

Lamp in ivory glazed porcelain—designed and autographed by Waylande Gregory. Height of figure only, 14". Ash tray in dull red and black mottled glaze, 5" high. The bowl is a signed original by R. Guy Cowan, 5" diameter, light amber gray glaze.

"Elephant" by Margaret Postgate (limited edition)—height 11", in "Oriental" glaze (matt red and black mottled).

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Mr. Cowan is the directing head of "The Cowan Potters"—a group of artists and craftsmen producing a diversified selection of objects in porcelain and pottery—all representing examples of rare beauty and thorough artistry. Many of these precious pieces are signed by Mr. Cowan or one of his associate artists and limited as to the number produced—but whether your choice falls on an autographed original or otherwise—all the work of the Cowan Potters, at whatever price—of whatever kind, derives its inspiration from Mr. Cowan's own genius.

Table decoration, 18" long, 12" high, in ivory glaze—bowl lined in pastel green.

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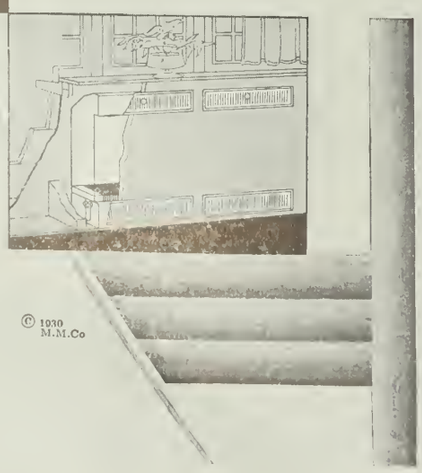

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Old English Floor Coverings

(Continued from page 65)

But another factor of floor covering, more significant than the innovation of rush matting, had also appeared early in the sixteenth century. And it was Cardinal Wolsey who set the new fashion. A man of fastidious habits and elegant tastes, having also a thoroughly cosmopolitan outlook, Wolsey was not the person to rest content with insular rusticity in the shape of rush-strewn floors—oftentimes none too clean—when he very well knew that the French, and still more the Italians, were already using splendid carpets brought from the East, rich in colour and pattern, to say nothing of the gorgeous carpets the Spaniards had long been making for their own use.

Large hand-knotted pile carpet of the 17th Century. Ground of border white with running interwoven vine, leaf and flower pattern of greens, blues, reds and yellows. Courtesy of Victoria and Albert Museum

It was not enough for him to be "inordinately extravagant in the use of sweet rushes"—this was one of the charges later brought against him—he would also have Eastern carpets at Hampton Court. Wolsey, indeed, became an enthusiastic and insatiable carpet collector. By bringing diplomatic pressure to bear, he received sixty Oriental carpets from Venice in October, 1520. Some of these Oriental rugs or carpets were probably used as table-covers or even, perhaps, as wall hangings, but there can be little doubt that many of them went on the floor, for Wolsey had no mind to be behind the fashion in France and Italy. Wolsey's example first opened the eyes of England to a new source of decorative enrichment and luxury.

From the time of this introduction, Oriental carpets became, and have always remained, a factor to be reckoned with in English decoration. By one channel or another they gradually found their way. In Queen Elizabeth's time the English Turkey or Levant Company began trading directly with the eastern Mediterranean; this made it comparatively easy, though costly, to get Oriental carpets for which the demand steadily increased. Before the middle of the seventeenth century the activities of the East India Company made it possible to get carpets from India and Persia, though such importation was expensive. Thenceforward the number of Indo-Persian carpets brought to England, and still to be found in old houses for which they were bought, plainly attests the extent of the trade in imported floor coverings.

Fully appreciative of their *quality*, though not wholly content with the colours and patterns of the Eastern carpets, various wealthy persons sent out special orders for execution. Hence there are still to be found early Oriental carpets with armorial blazonings and other devices of English origin woven into them. Such, for instance, are three Anatolian carpets, dated 1584 and 1585, bearing the arms of Montagu; there is the Indian carpet, woven at Lahore in 1634, given to the Girdler's Company; and there is an armorial carpet, of a little later date, at Knole. It must be remembered, however, that carpets were not used in anything like the numbers customary to-day. Up to the mid-eighteenth century they were sparingly employed; even the important rooms of great houses had a great deal of bare floor showing. Stair carpets did not become general till the nineteenth century. Some of the old English carpets *require* a considerable surrounding area of bare floor space as a foil to set them off to advantage.

Almost from the outset, carpets of *English make* challenged the position of Oriental importations. It is with these English products that our chief interest lies. The *texture* and rich quality of the Eastern carpets excited admiration and prompted imitation; in colour and pattern English taste was not slow to assert its own preference for combinations and devices undreamed of by the Oriental weavers. Ignorant of the craft of carpet-weaving and knotting, as practised in the Orient, English imitators had to do the best they could with the

(Continued on page 94)

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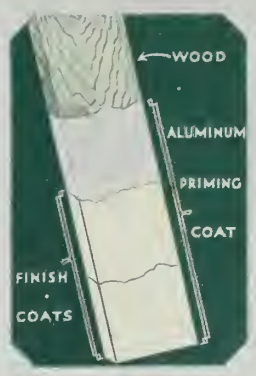

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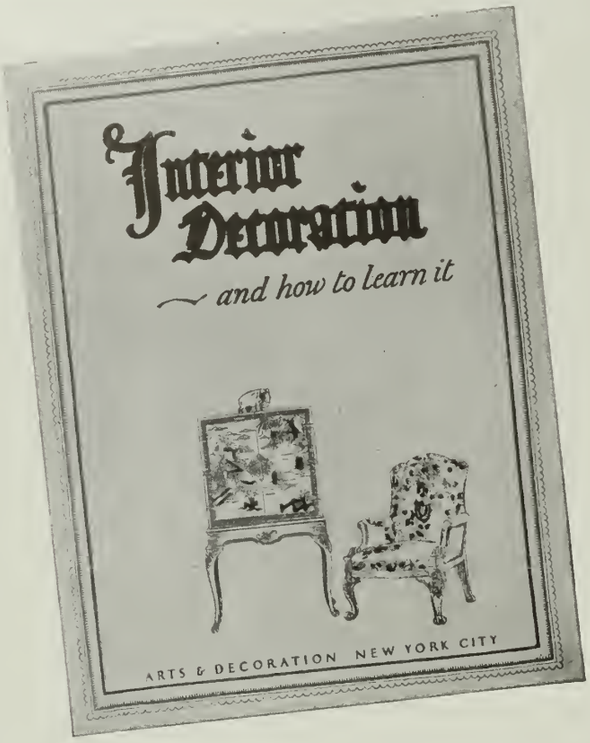

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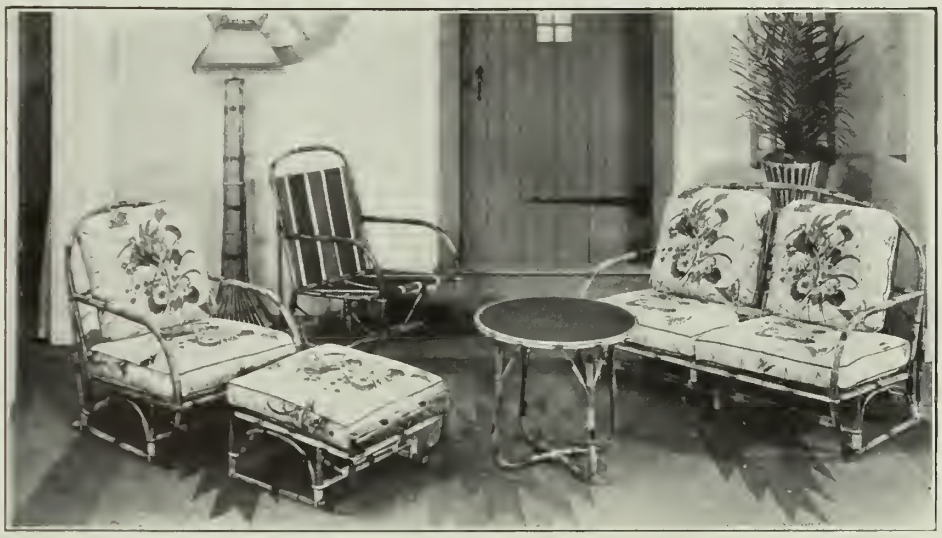

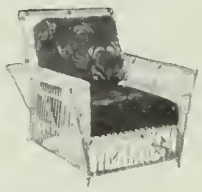

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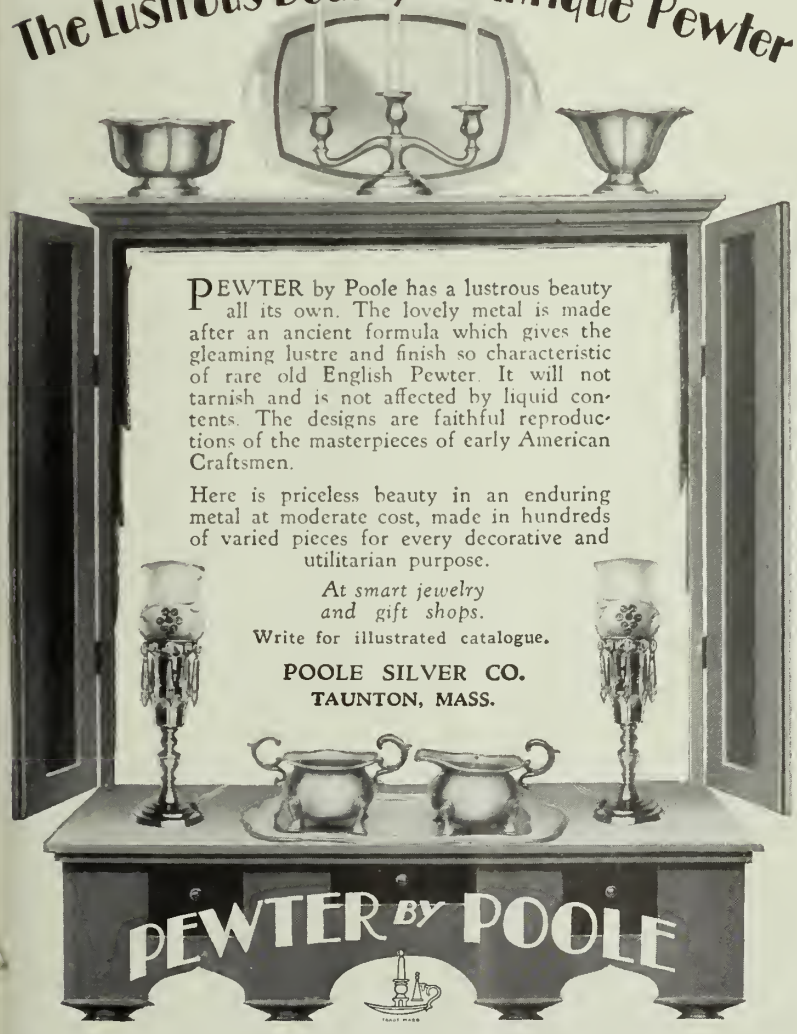

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Old English Floor Coverings

(Continued from page 92)

needle and a canvas base. This gave rise to the name "Turkey-work," and some of the old English "Turkey-work" or needlework carpets so closely approximate the texture of Oriental carpets that it is hard to believe they were not made by the same process. The inventory of Wolsey's carpets notes eleven as of English make. The great Lord Chancellor doubtless encouraged the industry. From the descriptions, at least one of his English-made carpets must have been a direct copy of an Oriental original, but in the majority of cases pattern and colouring are unmistakably English.

It was the rich pile *texture* of the Oriental carpets the English craftsmen strove especially to imitate, and they spared no pains to master the technique. As early as 1579, it is recorded in Hakluyt's *Voyages*, one "Morgan Hubblethorne, Dier" was sent to Persia to learn all he might of the art of carpet-making. His instructions read thus:

> "In Persia you shall finde carpets of coarse thrummed wool, the best of the world, and excellently coloured: those cities and towns you must repair to, and you must use means to learn all the order of the dyeing of those thrums, which are so dyed as neither rain, wine, nor yet vinegar can stain. . . . If before you return you could procure a singular good workman in the art of Turkish carpet-making, you should bring the art into this realm, and also thereby increase work to your Company."

Whether "Morgan Hubblethorne, Dier" ever secured and brought back his "singular good workman" we do not know, nor do we know how much he learned of the Persian art of dyeing. What we do know is that knotted or "Turkey-work" carpets continued to be made in England for rather more than a century after Hubblethorne's Persian trip, and that those carpets have a rich, heavy pile. Experts differ as to whether some of them were loom-woven, in the Eastern manner, or whether they are all of them the products of needlework knotted on a ready-made canvas ground. Positive historical data are lacking. In any event, they are commonly called "Turkey-work" or needlework carpets and very beautiful they are, thoroughly English in pattern, as the illustrations show and wholly in accord with the genius of contemporary decoration.

One early seventeenth century knotted pile carpet (dated on the border 1603) of Oriental inspiration bears shields of arms (Apsley impaling Elmes) at intervals in the border. This border is a dark bluish-green, with greenish-yellow fret arabesques; the central ground is dark blue covered by white fretwork patterns enclosing reserved squares in which are yellow circles containing equal-armed crosses with white rosettes in the middle. There are also small red repeat figures spotted in the white fretwork. Another seventeenth century knotted pile carpet, of purely English design without the least trace of Eastern influence, has a white border with a running interwoven vine, leaf and flower pattern in greens, blues, reds and yellows. The main central ground is a light, yellowish green; on this the closely distributed feather, ribbon, basket, fruit, flower and bird pattern is carried out in biscuit, yellows, blues, reds, rose, mulberry, mauve and various other hues with a little accenting white. Yet another seventeenth century knotted pile carpet of wholly English design has a dark blue ground thickly covered with a flowing floral pattern in which the rose and red tones are predominant, although there are many other subordinate colours along with a fair proportion of white or cream. In the centre is a shield bearing the Molyneux arms.

Besides knotted pile, "Turkey-work" or needlework carpets, there were not a few late seventeenth and early eighteenth century "embroidered" carpets of design characteristic of the times, and there were also the early seventeenth century cross-stitch (*gros-point* and *petit-point*) carpets, of which only a very few now remain. The latter were small, entailed an enormous amount of labour on the part of the needlewoman, and were probably used mostly for table-covers, though there is one in the South Kensington Museum, worked in 1602, whose pattern shows unmistakably that it could have been intended only for use on the floor; otherwise all the shields in its border would have appeared upside down, a thing that would never have been tolerated in an age of reverence for heraldic propriety. For us of to-day the two especially noteworthy things about the knotted-pile, "Turkey-work", or needlework carpets are, first, that their colouring and designs were wholly consistent with the rest of the furnishing of the times and, second, that they can be reproduced.

The Revocation of the Edict of Nantes sent to England refugee carpet-weavers skilled in the art of Oriental loom-weaving, which had been mastered at the Savonnerie early in the seventeenth century. In 1701 a charter to "manufacture carpets in the French manner" was granted to Wilton, and this charter was renewed in 1706 and again in 1725. The Wilton factory was under the patronage of the Earl of Pembroke and there is a story that he procured two experienced carpet-weavers to be smuggled out of France in barrels, for the French Crown was exceedingly jealous of preserving the Savonnerie secrets. English carpet-weaving soon became a well-established industry and received generous patronage. Besides Wilton, various other places made admirable carpets, amongst them Axminster, Kidderminster, and Moorfields where Thomas Moore made and signed many of the carpets designed by Robert Adam for the houses he was building.

Apart from the beauty and excellence of these eighteenth century carpets, not a few of which were woven in a single piece of great size, the significant points are that they were designed by the foremost architects of the period, that they were typically English in colour and pattern, and that the quality of their design was absolutely consistent with the character of contemporary furniture, fixed decoration and architecture. It was easy enough by that time to get Oriental carpets, but Sir William Chambers, William Kent and other architects felt very strongly that as long as architecture and the design of furniture were based on Classic tradition, the decoration of the floor should also be in harmony. Robert Adam, a few years later,

(Continued on page 97)

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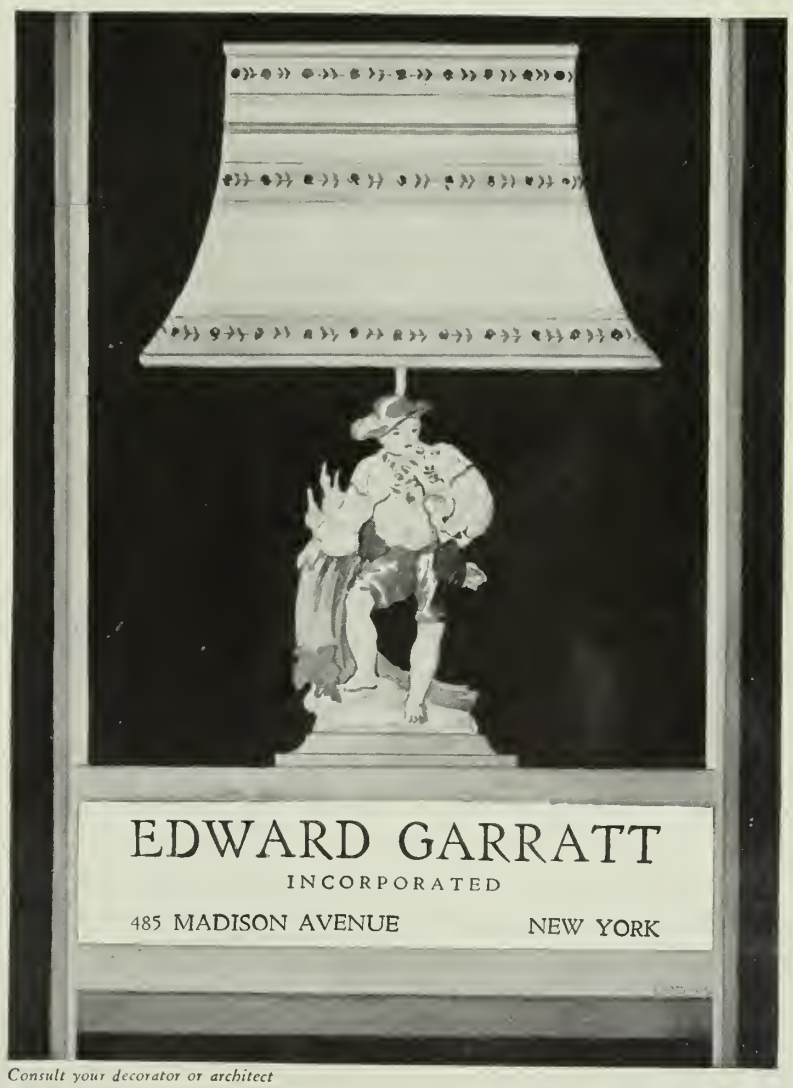

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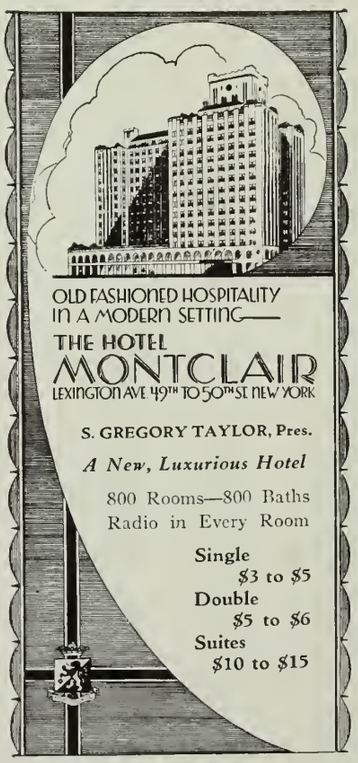

Modern American Home

(Continued from page 40)

wanted a house that would be in every sense of the word a home. They are not formal people and they did not want a formal house. But, at the same time, this was not to be merely a country house, to be used at certain seasons of the year, but an all-year-round home for the family. Thus, Mr. Bowman, the architect, sought his inspiration in the domestic architecture of England in the sixteenth and seventeenth centuries. He has retained a certain amount of the splendour of the Tudor, but has so interpreted the old forms and motives that they take their places as an element of a modern American house.

The plan, which, due to the unusual character of the site, is developed on three levels, is individual in that it meets the requirements and satisfies the needs of the owner and his family. But the architect had to take into consideration that the Bondys do considerable entertaining; so there are four double guest rooms in the house. Those rooms, then, which are used by both the family and their guests, like the living room and the dining room, have thus been made large enough to serve their several purposes when the house is full.

A spacious entrance hall leads to a large living hall, fifty by twenty-eight feet, opening on to a living terrace on the south, which is thereby flooded by sun during the greater part of the day. On the opposite side of the hall is the dining room, also with a southern exposure. The entrance to the house is on the north.

Approaching the house from the driveway, this north elevation comes first to view. Here one feels immediately the pleasing relationship of house to site. A goodly part of the exterior walls are of a stone excavated on the property, known as Westchester granite of an unusual creamy texture, while any monotony or stiffness which might result in such a house as this by using one material exclusively has been overcome by introducing half timber with stucco and brick to accent certain portions. The roof, which is of slate shingles throughout, of a greenish gray color, ties the various wings, towers and dormers together. The massive brick chimneys, of interesting detail, tend to unify the composition. The windows, too, of leaded casements throughout, impart a harmonious quality to the design. This elevation, the front, then, seems logically to afford the best view *of* the house; while from the other side of the house, the south, where the rooms that are most frequently made use of are located, one obtains the best view *from* the house. The illustration, reproduced herewith, which shows the north side of the house and the drive, presents in a most realistic manner the character of the property.

While the main entrance door is so designed as to bespeak a cordial invitation to the visitor to enter, a most delightful "first impression" is obtained by entering the house through the walled garden. The gateway is seen in the picture already referred to at the left of the main entrance. The gate itself is in the form of an oak door, hung on graceful wrought iron strap hinges; and, once within the embraces of the garden, one's interest in the outside world immediately vanishes. The garden is laid out around a rectangular lily pool. Here the visitor feels the owner's love of nature, if he has not already formed such an impression by means of some other approach. Thoroughly informal in its layout, with not a single touch of the ornate, this little garden through its colors, its arrangement of flowers and its simplicity, fairly breathes hospitality and good cheer. By any chance, should one have felt before coming into the garden that the dignity and stateliness of the exterior would possibly be emphasized within the house, certainly any such fears would be eliminated now.

The flagstone floor of random size blocks carries out the air of informality, while the circular tower of stone which breaks the symmetrical form of the plan adds interest to the ensemble as it contrasts with the half timber and brick walls on the other two sides.

The living terrace on the south side of the house reflects the general character of the walled garden. Its flagstone floor and stone retaining wall recall similar details in the garden and the informal planting contrasts well with the severity of the granite walls of the living room.

So as I look at this house of the Bondys, I attach little importance to the fact that it recalls in its design certain details of old English architecture. But I am impressed rather with the unsymmetrical yet logical plan, the uneven yet interesting lines of the roof, and the rugged simplicity of the stone walls, by which perfect harmony between house and site is attained. For, in retaining in the design of the house the character of the landscape, the architect has reflected those qualities which are peculiarly characteristic of the owner. And this is the foundation on which success in domestic architecture can be attained.

EDITOR'S NOTE: *The July issue of* ARTS & DECORATION *will show interiors of the home of Mr. & Mrs. Richard C. Bondy.*

Old English Rugs

(Continued from page 94)

went a step farther along the same road; he maintained that the pattern and colouring of the floor covering should not only accord with the rest of the decoration but that it was often expedient that the pattern of the carpet should echo the decoration of the ceiling above or, at least, coincide in its chief divisions with the main divisions of the ceiling embellishment. The earlier eighteenth century carpets designed by Kent and his contemporaries displayed the robust Classic *motifs* in fashion at the time; the later carpets designed by Adam and the younger men of his school showed all the grace and attenuated refinements that marked the era in the rest of the decoration. In the same way, the Regency period had its own distinctive floor-coverings comporting with the genius of the mode. Single-toned plain carpets and Oriental rugs are splendid things at times, but they won't do for a universal refuge from thinking, as some people seem to fancy. There is such a thing as proper floor polychromy and pattern, whether in the actual floor or in the floor-covering.

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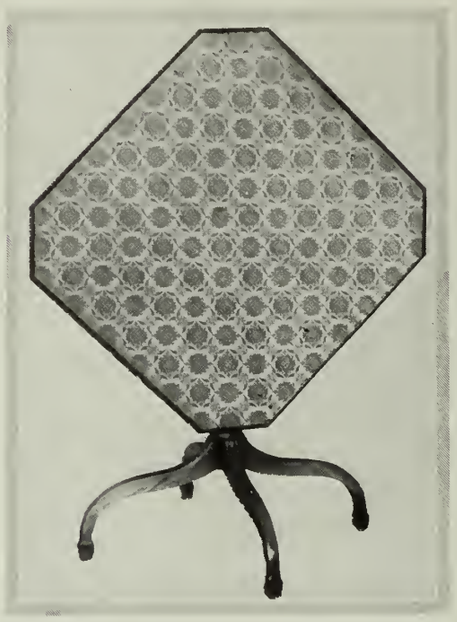
Tip-Top and Other Small Tables

(Continued from page 67)



This top is decorated with a floral design and when tilted is an attractive wall "panel". Courtesy Cooper-Williams

as much to gossip as their relatives in England. In our museums and private collections, there are numerous tip-top tables made by the celebrated school of Philadelphia cabinet-makers and it is these as well as the original English pieces which now serve as models for the reproductions which are being made by modern craftsmen.

On the whole there is a tendency to more or less ignore the earlier tripod tables which display the elaborate carving sometimes applied in the Georgian period. Not that this was a common practice, rather representing isolated instances where the piece was made more ornamental to the specific order of a customer, though no inference is here made that the free use of carving in any way detracts from the beauty. Such is not so; rather it considerably enhances the value of the piece. But nowadays we are more given to plainer forms, in addition to which the application of such carving as is found on some of Chippendale's or some of Savery's pieces would very largely increase the cost of any similar table produced at the present time. So our present-day Chippendales and Saverys restrict themselves to the tripod tables, the like of which are found in many early English and American homes and which have the graceful carved pedestals supported on claw and ball or claw feet. Almost invariably, however, the tops are shaped and carved in what is known as the pie-crust edge because such a table with a quite plain top offers little that is decorative nor would an uncarved top be in keeping with the bases which are now generally used. The shape of the molding which appears round the edges was really inspired by the silver tea trays of the late Georgian times, the intention being to give the top of the table the same general outlines of these trays.

It is sometimes asked why the tops were made to tip. The reason for this also explains why the base is three legged. When not in use the hinged top was placed in a vertical position and the table put into the corner of a room, one of the three legs being fitted in such a position that it would naturally allow the table to be placed fairly close to the corner. In this way the top became part of the interior decoration because in addition to the carved ornamentation, the surface was of finely selected mahogany and in some instances was veneered with the more decorative grains.

This is another aspect where the modern school of cabinet-makers manifest their loyalty to the early methods. When the original of which they are making a facsimile has a solid but selected mahogany top they repeat it in their own work and where the original is veneered, the present-day man uses veneer. He is equally careful in the matter of the carved details. Claw and ball feet, the various styles of foliation on the shoulder of the tripod supports and on the pedestal, the incurves of the shaped top and the molding around the edge, each is reproduced with a care that is the greater tribute to the carver for the reason that he refuses to introduce any of those "improvements" which cannot fail to occur to any one artist-craftsman when he examines the work of another.

But the traditional pie-crust tripod table is by no means the only style which these men are now making. Nor is their use restricted to the ceremony of afternoon tea. In fact more often than not the other types are referred to as card tables because the probability is that most of them know more of the click of ivory chips than the soft ring of fine porcelain. Yet if with these the tops have lost the pie-crust edge, they are no less ornamental because the utmost beauty is achieved by the use of finely figured veneers. As a rule the tripod base is still employed but with some the pedestal is supported on four curved legs in the manner of tables that post-date the Chippendale period.

From a practical point each of these tables offers much as a medium to bring that intimate and informal atmosphere that we all desire in our interiors. Then again, owing to the varying sizes of the tops they are adaptable to small as well as large rooms. To enumerate only a few of

(Continued on page 101)

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Of ARTS & DECORATION, *published monthly at New York, N. Y., for April 1, 1930.*

State of N. Y. }
County of N. Y. } ss

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Eltinge F. Warner, who, having been duly sworn according to law, deposes and says that he is the Managing Editor of Arts & Decoration, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc. of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations printed on the reverse of this form to wit:

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E. F. WARNER, *Managing Editor*

Sworn to and subscribed before me this 25th day of March, 1930.

A. W. SUTTON, Notary Public
(My commission expires March 30, 1930.)

What to Know About Electric Systems

(Continued from page 76)

Another type of outlet is very important today. It is called the power outlet. In many communities a lower rate is charged by the electric power company for current used to operate motors to run electric stokers and oil burners, washing machines, electric ironers, electric refrigerators, sewing machines, vacuum cleaners, heaters, and the many other appliances that lessen the labor about the home and add to its comfort. Wisely have some of the influential executives of power companies said, that the lower the rate can be made for the operation of such equipment, the more of these devices will be made and used, and the more current in the long run will be consumed by the public. Just at present though there is too much indifference on the part of some electric power companies to encourage the average home owner in using power outlets in his home. Unless the home owner is informed by the architect or builder, no effort will be put forth by the electric company to tell him to install two systems, one with a meter for electric lights and another system with a meter for power.

As it is true that a generous supply of light outlets should be located throughout the rooms of the house, so it is true that there should be plenty of power outlets. In general there ought to be one in the cellar to which the motor that operates the oil burner or electric stoker may be attached, one for the workshop bench in garage and cellar. In the kitchen there should be at least three, one for the refrigerator, another for an electric stove, and another for electrical food grinders and beaters. The laundry needs at least two; one for the washing machine and another for the iron and mangle. In the dining room and the breakfast alcove should be a power outlet for the operation of toasters, coffee percolator, table broiler, etc. In bathrooms a power outlet is useful for the operation of electric irons, curlers, massagers, water heaters, and similar devices. A general distribution of outlets through halls serves as additional source of power.

On an average the cost of each outlet for lights, including the wall outlets, switches, ceiling outlets, etc., is three dollars each. Power outlets usually run higher, being about four dollars each. For very little more, the wall outlets may be the duplex type; a type into which two wires can be plugged at once. This is worth while, since it provides additional places into which to plug lights. Flexibility of arrangement is the thing to plan for, and this improves conditions. After all, the good lighting of the home depends upon locating the lights in the proper place with reference to the furniture. As lighting is part of the decoration, and its success depends upon many things not possible to work out ahead of time, the wall plugs permit the shifting and adjustment of portable lamps to all parts of the room until the correct place is found for them. This cannot be figured out in advance in home decoration, and what is more although a satisfactory arrangement of furniture may be found and it may be satisfying for several years, the desire for a change may creep into the mind of the lady of the house, and a complete shifting of the furniture may be necessary after a while. Any fixed lights are much in the way therefore.

Of course there are many places where lights can be definitely located, as in the halls, bathrooms, closets, kitchen, laundry. Wherever organized work is to be carried on and the lighting is not for decoration but utility, then it is easier to specify definite places. For example in the kitchen, there should be a general diffusing light in the middle of the room controlled by switches at the door, and then wall lights that shine down upon the sink and stove and cabinet. In the bathroom, likewise, a light on each side of the mirror is necessary for a clean shave. Shades for work lamps should be selected that throw the light down upon the plane where the work is being done and not into the eyes. On the other hand where work is to be done on the face in front of a mirror, as in the bathroom, or at the dressing table, the light should be made to shine upon the face, so that the reflection in the mirror will appear to be illuminated. There are mirrors now made that have a light at the bottom of them, that shines towards the one looking into them and thereby giving a very fine reflection.

General illumination of halls, stairways, entrance vestibules, porches and other places where it is needed is of course best accomplished with fixed lights controlled by switches. This is especially true of hall lights. These should be controlled from upstairs as well as downstairs, and by a tumbler switch which requires no guessing about what to do to turn the lights on or off, for whichever way the switch is the handle is pushed in the opposite way. A master switch is often installed in the bed room of the owner, by which the general lights of halls and entrances can be lighted if the owner is nervous and fears sounds to be those of a thief. On many estates a complete flood lighting of the exterior of the house and grounds is installed and controlled from such a master switch so that the ordinary thief would be frightened away by the sudden light.

There are a few other matters for the owner to consider with the architect in laying out the lighting system; such as the location of the meters and the panel board for the fuses. As the power company sends a man around every month to read the meters, it is wise to locate them in such a place that he can easily enter the house and get to them without having to go through many corridors and down dark stairs. The panel board where the fuses are located, that must be replenished when some unusual current tries to jump through the wires, should be so placed that it is easily accessible from the main part of the house. It really is the heart of the system from which the various wires are carried to the different parts of the house. In a large house and even in a small house labels alongside of the fuses should tell what lines they control. In a complicated system, it is absurd to experiment and try various fuses in order to find which one controls the lights or the power outlets in, say the rear hall. This labeling is often forgotten by the electrician, even in first class installations.

The selection of lighting fixtures is a matter of taste and pocketbook capacity. There are many other matters which might be considered by the home owner, but which are of such technical nature that it is just as well to leave them to the architect.

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Tip-Top Tables

(Continued from page 98)

the many will suffice to show the purposes to which any one of them may be put, either as part of a decorative setting or in actual use. The tilting top table may be placed in the corner or at any other part of a room to hold a lamp with smaller ornaments or, if the space is limited, the top may be made vertical and so become a circular ornamental panel. This use of the top is exceptionally effective where the wood is burl walnut, satinwood outlined with darker wood or having a wide painted or inlaid floral border; and there is one type of top with a circular section of burl in the center and radiating from it are a series of triangular shaped sections of crotch veneer, the edge of the table being shaped in a series of escallops. Crotch veneer is that having the plume of feather-like pattern down the center and is obtained from the part of a tree where a large limb joins the bole.

Many of the small tip-top tables have a pierced gallery around the edge, these formerly being known as wine tables. The intention of the raised gallery was to prevent the glasses from falling and the same method was adopted to some trays. With some of the early tables the top is actually a tray made to lift off and on the base as required. As a rule, however, the tray top table was on four legs the movable tray fitting into a molding around the fixed top. This latter style is also one of the many which have reassumed their popularity and for that reason are again being made. They, as well as the tip-top gallery type, are specially suitable as a place on which to put smaller and more delicate ornaments because as they protected the wine glasses of old, so today do they protect ornaments.

One example of the fine proportions maintained in this necessary reduction of sizes is witnessed by the again-popular revolving top type often called "drum" tables. These are descended from the large round rent tables formerly used in the offices of stewards on large English estates. Many of them had a rectangular pedestal base fitted on each side with a shallow cupboard, enclosed by a paneled door, which was hinged. The tops were as much as five feet and more in diameter and made to rotate. The rotating was necessary because around the flange immediately below the top were a series of small drawers, each labeled with different letters. This permitted the steward to sit in one place and as the several tenants came in to pay their rent he could revolve the table until the drawer containing the information regarding some particular farmer, was in front of him.

The same revolving tops, as well as several drawers, are fitted to the smaller tables now made from the larger models and these are useful as writing desks or for playing cards; in the latter case the drawers are convenient for holding the little colored discs that add to the zest of the game. Also there are similar tables with slightly larger tops which are exceptionally appropriate for a living room where again they serve to hold a reading lamp, as a writing table, or, when necessary, to hold the requisites for a buffet supper. All in all no room is really complete without one or more of these small tables. They make beautiful otherwise blank and unbeautiful spaces which are bound to occur.

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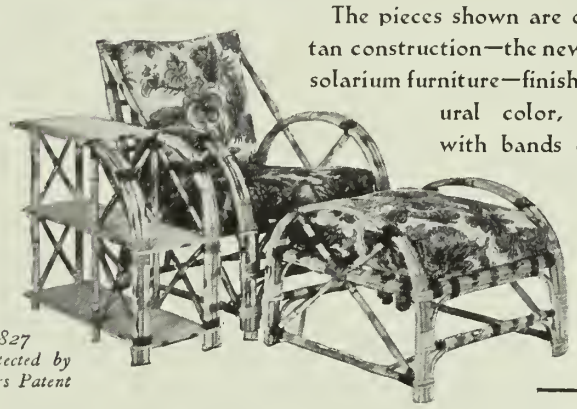

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On the Choice of Lighting Fixtures

(Continued from page 74)

fixtures as may be found available.

These, too, are found today in interesting reproductions, including the highly decorative type with a concave reflector, lined with small squares of mirror, before which there is a socket for a real or electric candle.

It is doubtful if there is any type of lighting fixture that remains, today, without a clever modern adaptation, or any type of room for which the ideal fixture may not be found. There are good reproductions of the types of chandeliers and wall-brackets that came in with William and Mary and Queen Anne.

The Georgians, of course, designed all manner of beautiful lighting fixtures, reproduced today in silvered finishes which touch with perfection the formal Georgian room with mahogany furniture. Many of the wall brackets in modern adaptations have utilized mirror backs, fashioned in the graceful shapes associated with Adam and Hepplewhite furniture. It is with no slighting intent toward the antique that one feels many of these adaptations have distinctly improved on the models from which they are derived.

It is decidedly so with that gorgeous creation, the prism-crystal chandelier. For certain interiors, no possible lighting fixture succeeds so perfectly in quite glorifying the whole decorative scheme. There is a certain glamorous quality about a fine crystal chandelier that no other type even approximates, but for this very reason, the scheme must be keyed to it.

For the now so very popular Empire and Directoire interiors, there are plenty of good adaptations of carefully styled models, including wall fixtures in painted Tôle ware. Many decorators, too, have whimsically borrowed an essentially Spanish fixture, the many-pointed star lantern, as an accompaniment to the Empire or Directoire hall or foyer. These lanterns are made of cleverly copied antique glass set in thin ribs of lead, and by shape and color together they add, invariably, a peculiar note of interest to any scheme that is keyed up to them.

Manufacturers have been at some pains to reproduce with remarkable fidelity the translucent, rough glass of antique lighting fixtures, and when the metal work, as well, is carefully fashioned and given a cleverly antiqued finish, the whole effect of the better grade of reproduction is entirely satisfying from the decorative point of view, as well as being mechanically practical for installation.

In the matter of installation, virtually all the manufacturers of fine lighting fixtures prefer to assume the full responsibility by sending their own electricians to see that the work is done properly. Not only do they understand fully the mechanical facts of their own fixtures, but they guard against breakage (very important in the case of elaborate crystal chandeliers) and turn over to the owner an approval certificate in accordance with local wiring requirements and building codes.

Modern schemes of interior decoration have revolutionized lighting as they have everything else.

Where fixtures such as wall brackets or hanging lights are used, they are of absolutely novel design. In most cases, the source of light is filtered through semi-opaque glass, so that every light is both a fixture and a shade. You hear, nowadays, of "designing with light"—and this is exactly what the decorators and architects are doing. Instead of fixtures as understood in pre-modern decoration, light often comes, now, through glass panels built into the walls. Indirect lighting, too, has been revived because it meets the new idea urged by the moderns that light and its sources should be integrally a part of the room, not an added effect.

In this theory we can go a considerable distance with them, and in the case of many of the interiors they create there is no doubt they are right.

The battle of the new decoration as against the conservative, as against the interior stylized in any of the good old historic types—a battle will yet be waged on many a hard-fought battle field. It is more than likely that there will always be people who will like visible sources of light because these, adaptations of old lighting fixtures, at least remind them of the inescapable charm of candles and lamps.

It is as easy to conceal the room's heating as its lighting—yet open wood fires are more ardently desired today than ever before. A hole in the wall, as a place to burn bits of wood, is, incontestably, a primitive device, and woefully old-fashioned—but most of us cling to it even if we go the whole way with the moderns in other matters. Perhaps it is only a symbol, but it is a deeply cherished one, for the same reason that we do like familiar, friendly lighting fixtures. We know that a room may be flooded with light from concealed sources, but many of us still find in this something a little inhuman, a little mechanistic.

Fortunately, we do not, at present, need to fear that the manufacturers will not continue to make beautiful and authentic reproductions of the lighting fixtures we have grown to associate with certain interiors, or to provide fixtures that will become as much a part of any room as though they had been designed and made to order particularly for that room.

The New Books

(Continued from page 86)

of the inherent selfishness of youth that Ring Lardner has, and he has also some of Lardner's appalled moralistic revulsion against it. Art imitates life and in turn life imitates art. Held took his Margie and his collegians in baggy trousers from boys and girls he saw about him. In turn, they, seeing an image of themselves, have tried to live up to his pictures of them. Just as Charles Dana Gibson created the Gibson girl in his day, John Held, Jr., has created the flapper in ours. A story in *Grim Youth* which will both amuse and rack you is "Man of the World". It is the story of the aftermath of an evening's necking, in which the cruelty of sophomoric "sophistication" is carried to its height.

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Spanish Fabrics

(Continued from page 90)

less distinguishable by some detail peculiar to the section in which they were made. Further there are variations to be observed in the colorings of the wool which was dyed by the weavers of each village. Majorca, for instance, favored the curious horizontal stripings in zig-zag form, a relic of the Moorish geometrical tongue pattern. The weavers there also employed the more brilliant colors, such as a reddish brown, orange and blue, but always retaining the geometric designs. Castile patterns, on the other hand, were either white or of variegated tones displaying quaint animal forms and it was not unusual to weave in the name of the bride for whom the coverlet was intended.

But if the household fabrics of Old Spain are beautiful, those intended for wearing apparel were even more so. There are in America today and doubtless more will be brought from the Peninsular, cloaks of magnificent velvets embroidered in a manner which was not surpassed in any other country. In addition it is possible to find similarly beautiful velvets which were part of the horse trappings and these offer particularly rich warm colorings.

Not that fabrics as wall hangings are the only medium for introducing color to a Spanish interior because it is by no means difficult to obtain pieces of velvets and of damasks that may be fastened across the backs and seats of the high back chairs by the large ornamental nails. Obviously, to remove the leather from an original example would be an act of vandalism, but it must be remembered that a large quantity of furniture is now being made by modern cabinet-makers from the designs of early Spanish pieces.

Then, too, there are various strips which placed along the length of a refectory table offer an unusual center of color. Even if the strip is a relic salvaged from a once larger piece, it is none the less acceptable after the edges have been finished by the addition of a suitable border or fringe. Speaking of fringes, reminds us that these, like tassels, are typical of Spanish decoration, whether on the ties of hangings, or on the backs and seats of chairs, or as ornamental edges, for they are one of the still remaining signs of the Moorish traditions which have survived since the time when Spain was governed by the Eastern race.

One of the remarkable features of those splendid caparisons with which the *caballeros* decked their horses was the extravagant use of gold and silver. Magnificent velvets of blue, crimson and other shades of red would be elaborated with ornamental scrolls, cartouches and floral and foliated designs sewn in gold and silver wire. In many instances, thin pieces of hammered gold would be applied to the surface to form the center of a cartouche or other larger motif, the elaborate fringes with which the saddle sets were edged likewise being of wire drawn from these precious metals. As these sets comprise several separate pieces they are readily adaptable to any part of a room and we have seen a moderate sized library with rough plaster walls, made exceptionally beautiful by placing one of these trappings above the mantel and one on an opposite wall.

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" 4	Wed.	1 p.m.	*Berengaria*	Southampton: Cherbourg
" 5	Thur.	12.01 a.m.	*New York*	Hamburg: Cherbourg, Southampton
" 5	Thur.	noon	*Muenchen*	Bremen: Cobh, Cherbourg
" 6	Fri.	5 p.m.	*Majestic*	Southampton: Cherbourg
" 6	Fri.	11 p.m.	*Pennland*	Antwerp: Plymouth, Cherbourg
" 6	Fri.	Midnight	*Caronia*	London: Plymouth, Havre
" 6	Fri.	4 p.m.	*Ile de France*	Havre: Plymouth
" 7	Sat.	noon	*Cameronia*	Glasgow: Boston, Londonderry
" 7	Sat.	11 a.m.	*Rochambeau*	Havre: Plymouth
" 7	Sat.	noon	*Kungsholm*	Gothenburg
" 7	Sat.	0.15 a.m.	*Augustus*	Genoa: Gibraltar, Naples
" 7	Sat.	12.05 a.m.	*Volendam*	Rotterdam: Plymouth, Boulogne
" 7	Sat.	3 p.m.	*Cleveland*	Hamburg: Boston, Galway, Cherbourg
" 7	Sat.	11 a.m.	*Laconia*	Liverpool: Cobh
" 7	Sat.	11.30 a.m.	*Cedric*	Liverpool: Boston, Cobh
" 7	Sat.	11 a.m.	*Minnewaska*	London: Cherbourg
" 9	Mon.	.....	*Manuel Calvo*	Barcelona: Cadiz
" 10	Tues.	12.01 a.m.	*Resolute*	Hamburg: Cherbourg, Southampton
" 11	Wed.	11 a.m.	*Leviathan*	Southampton: Cherbourg
" 11	Wed.	5 p.m.	*Mauretania*	Southampton: Cherbourg
" 11	Wed.	.....	*Bremen*	Bremen: Cherbourg, Southampton
" 12	Thur.	7 p.m.	*Paris*	Havre: Plymouth
" 12	Thur.	12.01 a.m.	*Deutschland*	Hamburg: Cherbourg, Southampton
" 12	Thur.	noon	*Stuttgart*	Bremen: Galway, Boulogne
" 13	Fri.	11 p.m.	*Homeric*	Southampton: Cherbourg
" 13	Fri.	11 p.m.	*Lapland*	Antwerp: Plymouth, Cherbourg
" 13	Fri.	Midnight	*Tuscania*	London: Plymouth, Havre
" 13	Fri.	1 p.m.	*Bergensfjord*	Oslo: Hal., Bergen, Stavanger, Christ
" 14	Sat.	11 a.m.	*United States*	Copenhagen: Christ., Oslo
" 14	Sat.	noon	*C. Biancamano*	Genoa: Gibraltar, Naples
" 14	Sat.	12.05 a.m.	*New Amsterdam*	Rotterdam: Plymouth, Boulogne
" 14	Sat.	11 a.m.	*Pres. Harding*	Hamburg: Plymouth, Cherbourg
" 14	Sat.	11 a.m.	*Scythia*	Liverpool: Boston, Cobh
" 14	Sat.	11.30 a.m.	*Adriatic*	Liverpool: Glasgow, Belfast
" 17	Tues.	11 a.m.	*De Grasse*	Havre: Plymouth
" 17	Tues.	7 p.m.	*France*	Havre: Plymouth
" 18	Wed.	.....	*Europa*	Bremen: Cherbourg, Southampton
" 18	Wed.	11 a.m.	*Geo. Washington*	Hamburg: Plymouth, Cherbourg
" 18	Wed.	10 a.m.	*Aquitania*	Southampton: Cherbourg
" 19	Thur.	.....	*Manuel Arnus*	Barcelona: Cadiz
" 19	Thur.	3 p.m.	*Alesia*	Marseilles: Prov., Punta, Mad., Pir., Sal
" 19	Thur.	0.15 a.m.	*Vulcania*	Trieste: Gibraltar, Naples, Patras
" 19	Thur.	11 a.m.	*Berlin*	Bremen: Cobh, Cherbourg
" 19	Thur.	12.01 a.m.	*Hamburg*	Hamburg: Cherbourg, Southampton
" 20	Fri.	Midnight	*Olympic*	Southampton: Cherbourg
" 20	Fri.	11 p.m.	*Westernland*	Antwerp: Plymouth, Cherbourg
" 20	Fri.	Midnight	*Carmania*	London: Plymouth, Havre
" 21	Sat.	noon	*Transylvania*	Glasgow: Londonderry
" 21	Sat.	11 a.m.	*Roussillon*	Bordeaux: Vigo
" 21	Sat.	noon	*Drottningholm*	Gothenburg
" 21	Sat.	0.15 a.m.	*Roma*	Genoa: Gibraltar, Naples
" 21	Sat	12.05 a.m.	*Statendam*	Rotterdam: Plymouth, Boulogne
" 21	Sat.	3 p.m.	*St. Louis*	Hamburg: Cobh, Cherbourg
" 21	Sat.	11 a.m.	*Pres. Roosevelt*	Hamburg: Plymouth, Cherbourg
" 21	Sat.	11 a.m.	*Samaria*	Liverpool: Cobh
" 21	Sat.	11.30 a.m.	*Brittanic*	Liverpool: Boston, Cobh
" 21	Sat.	11 a.m.	*Minnetonka*	London: Cherbourg
" 22	Sun.	Midnight	*Berengaria*	Southampton: Cherbourg
" 24	Tues.	.....	*Columbus*	Bremen: Plymouth, Cherbourg
" 25	Wed.	6 p.m.	*Ile de France*	Havre: Plymouth
" 25	Wed.	11 a.m.	*Republic*	Hamburg: Plymouth, Cherbourg
" 25	Wed.	.....	*Cristobal Colon*	Bilbao: Vigo, Coruna, Gij., Santander
" 26	Thur.	10 a.m.	*Dresden*	Bremen: Southampton, Boulogne
" 26	Thur.	11 a.m.	*Lafayette*	Havre: Plymouth
" 26	Thur.	12.01 a.m.	*Albert Ballin*	Hamburg: Cherbourg, Southampton
" 27	Fri.	8 p.m.	*Majestic*	Southampton: Cherbourg
" 27	Fri.	noon	*Gripsholm*	Gothenburg: Helsingfors
" 28	Sat.	.....	*Bremen*	Bremen: Cherbourg, Southampton
" 28	Sat.	noon	*Caledonia*	Glasgow: Boston, Belfast
" 28	Sat.	1 p.m.	*Stavangerfjord*	Trondhjem
" 28	Sat.	11 a.m.	*Oscar II*	Copenhagen: Christ., Oslo
" 28	Sat.	noon	*Conte Grande*	Genoa: Gibraltar, Naples
" 28	Sat.	12.05 a.m.	*Rotterdam*	Rotterdam: Plymouth, Boulogne
" 28	Sat.	noon	*Leviathan*	Southampton: Cherbourg
" 28	Sat.	5 p.m.	*Mauretania*	Southampton: Cherbourg, Plymouth
" 28	Sat.	11.30 a.m.	*Baltic*	Liverpool: Cobh
" 28	Sat.	3 p.m.	*Minnekahda*	London: Plymouth, Boulogne
" 28	Sat.	11.30 a.m.	*Belgenland*	Antwerp: Plymouth, Cherbourg
" 30	Mon.	7 p.m.	*Paris*	Havre: Plymouth

EASTBOUND SAILINGS FROM CANADA

Date	Steamer	From	Destination
June 4	*Empress of France*	Quebec	Cherbourg, Southampton
" 6	*Duchess of Bedford*	Montreal	Glasgow, Belfast, Liverpool
" 11	*Empress of Australia*	Quebec	Cherbourg, Southampton
" 11	*Melita*	Montreal	Glasgow
" 13	*Duchess of York*	Montreal	Belfast, Liverpool
14	*Montcalm*	Montreal	Reykjavik (Iceland), Glasgow, Belfast, Liverpool
" 18	*Empress of Scotland*	Quebec	Cherbourg, Southampton
" 19	*Montrose*	Montreal	Havre, Southampton, Antwerp
" 20	*Duchess of Atholl*	Montreal	Liverpool
" 21	*Minnedosa*	Montreal	Belfast, Glasgow
" 24	*Empress of Japan*	Quebec	Cherbourg, Southampton
" 25	*Empress of France*	Quebec	Cherbourg, Southampton
" 26	*Montclare*	Montreal	Cherbourg, Southampton, Hamburg
" 27	*Duchess of Richmond*	Montreal	Glasgow, Belfast, Liverpool

Our National Parks and Scenic West

(Continued from page 80)

Canyon Tent Camp, Yellowstone National Park. Courtesy Union Pacific

National Park system until there was at least one park in every province. They believe that such great natural forest reserves induce more travel and outdoor life than any other agency. They cite the rapid annual increase in attendance at the small Point Pelee Park in Southern Ontario, which many people from the United States visit. Its registrations increased from 50,000 to 100,000 in 1929.

In addition to the thousands of square miles reserved in our National Parks, we have sixty-one National Monuments, embracing a total area of nearly three million acres, and including ancient ruins, features of historic, prehistoric, geologic, biologic and other scientific value. These monumental reservations, some of which, like the Glacier Bay National Monument in Alaska, containing 1820 square miles, include large areas, and are all of public interest for specific reasons. They constitute one of the most interesting and useful travel tours and historic studies in America. We can imagine nothing more valuable to all the citizens of the country than a systematic train and automobile ramble to our National Monuments for the purpose of discovering these precious natural, prehistoric and ancient ruins within the United States.

The Sawtooth Range, White Pass and Yukon, Ry., Alaska. Courtesy Northern Pacific Ry.

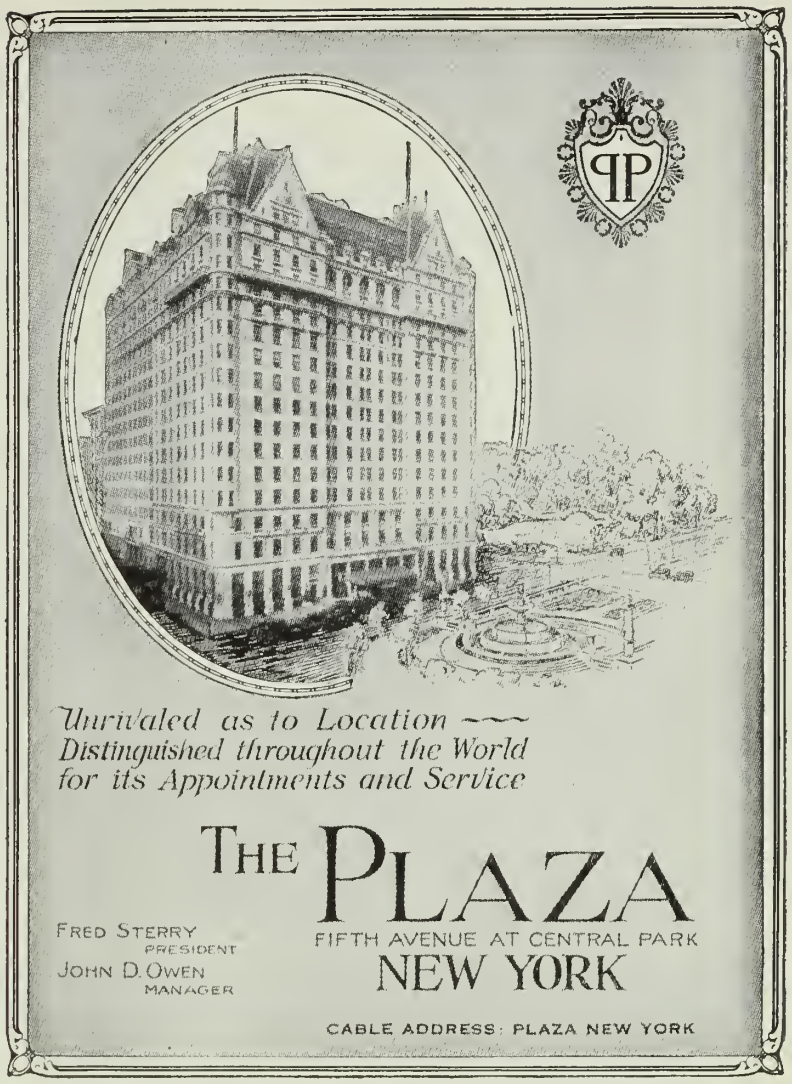
Such a tour, spread over a period of a few years, would result in the possession of first-hand knowledge of life-long value. The Director of the National Park Service, Interior Department, Washington, will send applicants, without charge, two illustrated booklets entitled: "Glimpses of our National Parks", and "Glimpses of our National Monuments". Every citizen interested in these subjects at any time should read these fascinating publications and then hit the trail to a region of natural wonders.

OUR SCENIC NORTHWEST

Having as a youth spent eleven curious and eventful years in our northwestern states when some of them were still territories, we believe we possess a little original knowledge of that alluring country traversed by the pioneer roads ribboned through valley, plain and forest by rugged men of early vision. There was "Jim" Hill, empire builder of the Great Northern Ry.—Daniel Willis James—Geo. F. Baker, still with us in New York as its oldest banker—Lord Mount Stephen, of the Canadian Pacific Ry.—Norman W. Kittson, Minnesota fur trader—D. C. Shepard, chief engineer of the old Minnesota and Pacific Ry., a predecessor of the Great Northern Ry. system of today—Marcus Daly—General Henry Hastings Sibley—Colis P. Huntington and Leland Stanford, geniuses of the Union Pacific—and Edward H. Harriman who coordinated the vast resources of the Southern Pacific Ry. and projected its facilities from the South and Southwest to its wide ramifications on the Pacific Coast and Pacific northwest. In this scenic wonderland every American may justly feel much pride and every European traveler astonishment and pleasure. James J. Hill referred to the scene of his early railroad building operations as "The Zone of Plenty"—a land of more than milk and honey, which included the states of Minnesota, North and South Dakota, Montana, Idaho, Washington and Oregon.

As citizens whose present travel facilities, comfort, convenience and business expansion depend on efficient public service, we owe much to the five great transcontinental systems

(Continued on page 106)



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(A&D-6/30)

Our National Parks

(Continued from page 105)

which link the East and West—the Southern Pacific—Union Pacific—Northern Pacific—Great Northern and the Canadian Pacific railways. They tap a scenic wonderland unexcelled in any part of the world. They provide circular summer tours at reduced fares. They all traverse trails equipped with recreational, sports, sight-seeing, hotel and inn facilities of the best character. Travel on their luxurious trains is of itself an exceptional period of pleasure, comfort, observation and interest. The magnificent scenery along the Great Northern Railway alone is an endless feast for the eye and an unlimited fund for the memory. Glacier National Park, the Rocky Mountains, the Kootenai Country, Chumstick Canyon, the Cascade Range, Pacific Coast beach resorts, the Columbia River region, the fruit belts of Oregon, Rainier National Park, the Mt. Baker region; these points present everything in snow-capped mountain peaks, glistening glaciers, streams, lakes and ocean that can be seen anywhere beyond our borders.

CENTENNIAL OF THE OREGON TRAIL

Just a hundred years ago and about twenty-five after the Lewis and Clark Expedition had set out from the Mississippi Valley at St. Louis, thence over the headwaters of the Missouri River and down to the Pacific Coast of the United States, blazing the water way, the first covered wagon on an overland trail to the Coast reached the Rocky Mountains. That was the trail which later led to Oregon through the South Pass in Western Wyoming, and opened the rich acres of our great west to agricultural and commercial pioneers. The immigrants who were to husband the soil and build our western cities followed fast upon the heels of the soldier, trapper and explorer who had trailed and mapped a country which we referred to elsewhere as Mr. James J. Hill's "Zone of Plenty". This first caravan of five covered wagons and two light carriages left St. Louis on April 10, 1830, on what later became known as the Oregon Trail.

Now, after one hundred years of civilization and a material development that staggers the imagination, Oregon and all her sister states along the Trail will celebrate until the end of the year. Of all American centennials, this is one of the most romantic, most significant and worthwhile in our history. Travel to the beautiful state of Oregon will be particularly attractive this year. Indeed, from all the signs of trail and rail, the American people seem at last to have awakened to the thrilling grandeur of their own country, and are going west this summer as never before.

They evidently feel like the fellow who wrote:

TO THE COUNTRY

It seems to me I'd like to go
Where bells don't ring, nor whistles blow.
Nor clocks don't strike, nor gongs don't sound
And I'd have stillness all around.
No real stillness, but just the trees,
Low whispering, or the hum of bees.
Or brooks, faint babbling over stones,
For when it comes to getting rest,
I like the country lots the best.

. . . . . .

Sometimes it seems to me I must
Just quit the city's din and dust,
And get out where the sky is blue.
And, say, how does it seem to you?

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Roses for Home

(Continued from page 88)

the lack of necessity for keeping roses in closely formal bed arrangements. I have found delightful effects to follow through use, even in half-shade and even close to trees, as incidents in a well-designed shrubbery border. Let me say in passing that all that is needed to see that they flourish next to a tree or next to a hedge is to provide rich soil, and once each year to remove root competition with a sharp spade driven between the tree or the hedge and the rose. Let me say also that I do not hesitate to plant roses on either side of a border or a hedge, so long as it gets sun for half of the day, morning or afternoon indifferently. Concerning mulching with peat moss, as I have often said, my continued use of granulated peat moss under the rose plantings at Breeze Hill confirms my earlier feelings as to its real value, and I have no hesitancy in commending its use. The mulch seems to check the growth of weeds, surely reduces the necessity for cultivation, keeps the surface of the ground under it moist and open, and adds a really attractive appearance to the rose-beds. As I stir it in each spring in the rough shale with which I have to deal, the texture of the ground is improved.

The Polyantha roses above introduced have a peculiar quality in decorative use, because they "stay put" admirably, require but little pruning, and are in bloom so much of the season that the color combinations possible to work out can be depended upon. I may mention certain of the varieties of Polyantha roses which will be found useful. They are Gruss an Aachen, Ideal, Chatillon, Lafayette, La Marne, Anny Muller, Mrs. Wm. G. Koning. All of these are dependably vigorous, and yet dwarf.

If it is desired to grow individual objects that have decorative value in the garden, hardly any one rose is better than the altogether too familiar Radiance, which has made itself at home everywhere in broad America. Starting from its place of origin in Baltimore, it has flourished in the sands of Florida, where few other roses get on without careful nurture. It has made a great mass at wayside water stations in Arizona. It holds its own into the frosts of the North, and tends everywhere to be the dooryard rose which is always in bloom. If it is trained with reasonable care it can be kept in a beautiful bush from two feet up to four feet or more in height.

Some of the Hybrid Perpetual roses are dependable for these individual items. Frau Karl Druschki gives a rather continual white effect, but needs some sort of training to subdue its tendency toward "leggy" quality. The hardy Rugosa, in its natural wild form as it came from Japan, forms a rounded and lovely bush. Its hybrids, such as Conrad Ferdinand Meyer, will send up shoots 12 feet high where such are needed, and thus will make a bold and striking effect when properly placed. The Sweetbrier hybrids, produced by Lord Penzance a generation ago, fragrant both in flower and foliage, can readily swing into strong decorative objects.

I have said nothing of the Hybrid Tea rose, which is the most used of all, because it is not a pretty little bush in itself, and it must be grown for its flowers, which are the supreme achievement in the rose family. The way to get decorative quality into the use of Hybrid Tea roses is to grow them in masses and to plant them considerably closer than is the conventional custom. In my own garden at Breeze Hill I have found it possible to make a mass of red with Etoile de Hollande and Ecarlate and The General, all idea of an individual plant being lost because of the closeness of the planting.

Just the same observation will fit other colors and other habits. Willowmere, Mrs. Henry Bowles, Independence Day, Betty Uprichard, Etoile de Feu, Mrs. Erskine Pembroke Thom, Souvenir de Georges Pernet, will all bed into a mass of supporting loveliness that can to advantage give the color note most of the season if the roses are kept growing and are protected against the bugs and bothers.

One decorative use I have not mentioned. In Mrs. Henry Ford's great and magnificent rose-garden at Dearborn, Mr. Kellaway and Mrs. Foote working with Mrs. Ford, herself an ardent and definite rose grower, have draped Jacotte and Paul's Scarlet Climber over the masonry walls of a beautiful streamway, with magically fine effect. In flower or out of flower the result is satisfying.

EDITOR'S NOTE: *This is the sixth of a series of practical garden articles. Future numbers in this series will include "How to Build a Garden in the Shade," "Cactus Gardens," and articles on the planting and care of day-lilies, dahlias, chrysanthemums, etc.*

China in Colors

(Continued from page 61)

reserved for the gravy boat now harbors a lovely compote. Instead of placing upon the table purely utilitarian pieces, we now suffer them to appear only during serving. This freedom enables us to make our dinner tables noble pictures of beauty. We may compose tables like the setting shown here, in which exquisitely needled lace provides a gracious background for china, glass, silver, flowers and other accessories. At our modern dinner tables the only pieces of china on the table at any time are the plates at the individual places. Each of these plates appears only once during the dinner. Right at this point is where the color-for-every-course idea occurred to the non-conformists. It is a fancy bringing to the dinner table an exciting sense of change, an inspiring and ever-shifting parade of color and pattern. A fancy elevating *all* of the china used during the dinner to the beauty-importance of the service plate, upon which too often all the glory had been centered, leaving the balance of the dinner service an anti-climax by contrast.

The rapid development of the idea from a random whim to a sweeping vogue is challenging evidence of the need it filled. To hostesses it presented an opportunity to plan decorative dinner schemes which, in color and spirit, would vie with the lovely gowns gathered about them. By altering the order in which the different patterns and colors were brought on, many variations were possible. Indeed there seems no visible limit, for by the expedient of having several dozens of plates in the most frequently used sizes (as, for example, the eight inch plate which may be enlisted for salads, desserts, entrées, fish, appetizer courses) all of them differently patterned and colored, and used interchangeably, countless color-schemes, each of completely divergent spirit, may be created.

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